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FIG. 1. WALL PAINTINGS IN THE NORTH SANCTUARY  
OF THE CHURCH OF ABU MAKAR

#### FRANCIS D. MILLET

**A**MONG the heroes of the Titanic disaster was Francis D. Millet, who was last seen helping the women and children into the lifeboats and standing back himself to give first place to them. In his death the Museum, in common with the whole art-loving community, has met with a great loss. An artist by profession, Mr. Millet still found time to take an active part in many of the important movements for the promotion of art in this country. His services to the Museum both before and after his election as a Trustee, in 1910, have been many and various. To all of them he brought wise sympathy, vital energy, and effective action. Resolutions upon Mr. Millet's life and work in connection with the Museum will be passed at the next meeting of the Board.

#### MONASTERIES OF THE WADI NATRUN<sup>1</sup>

**I**N continuation of the work commenced in the spring of last year at the Coptic monasteries of the Wadi Natrun, Lower Egypt, in December and January last, the Monasteries of Abu Makar and Baramus were surveyed and recorded as Deir Anba Bishoi and Deir Suriani had been the previous year. The general arrangement of these four monasteries is very similar and a short description was given in the *BULLETIN* for February, 1911.

The Monastery of Abu Makar contains three churches: the Church of Abu Makar, the Church of Abu Iskharon, and the Church of Al Shiukh (fig. 3).

The Church of Abu Makar (figs. 2 and 4) appears never to have been completed. It

<sup>1</sup>A report on the work of the Egyptian Expedition of the Museum during the season of 1910-1911 in the Wadi Natrun.

consists of a choir and two eastern sanctuaries. The place of the south sanctuary is taken by a long narrow passage. The middle sanctuary, some eight meters square, is roofed by a fine dome of burnt brick. On the soffits of the timbers carrying the dome, over the square corners of

stroyed. The whole of the east wall above two meters from the floor, is painted with figures and panels of interlacing patterns, but all are in a very poor state of preservation. Below the arches carrying the dome are recessed panels painted with interlacing patterns, and between them are



FIG. 2. SKETCH OF THE EXTERIOR OF THE CHURCH OF ABU MAKAR

the haikal, are painted angels with outspread wings. Under the dome are remains of fine windows with stucco tracery, some double with small shafts as mullions. The soffit of the chancel arch is cased in wood and upon it are painted nine medallions enclosing sacred scenes. The north sanctuary, dedicated to Saint John, has a small inner choir with an iconostasis. The outer screen of this inner choir has small rectangular panels with arabesques carved in high relief, similar to those in the church of Al Adra in Deir Anba Bishoi. These panels are evidently older than the screen in which they are fixed. The wall between this sanctuary and the larger central one is double, the two separate walls not being bonded. The dome has lately been de-

stroyed. The spandrels of these arches have sacred scenes painted upon them, some two or three of which are well preserved (fig. 1). Immediately under these arches is an indecipherable Coptic inscription of white letters on a black ground.

The Church of Abu Iskharun (an Alexandrian martyr) consists of a choir and nave and the usual three sanctuaries. The north end of the nave and choir is covered by a large flat brick dome, the south end by two parallel barrel vaults. At the north end of the choir is a brick doorway leading to a small storeroom (fig. 5). Over the jambs of this doorway and above the lintel are panels of small bricks laid without mortar, upon which are incised geometrical patterns and Arabic

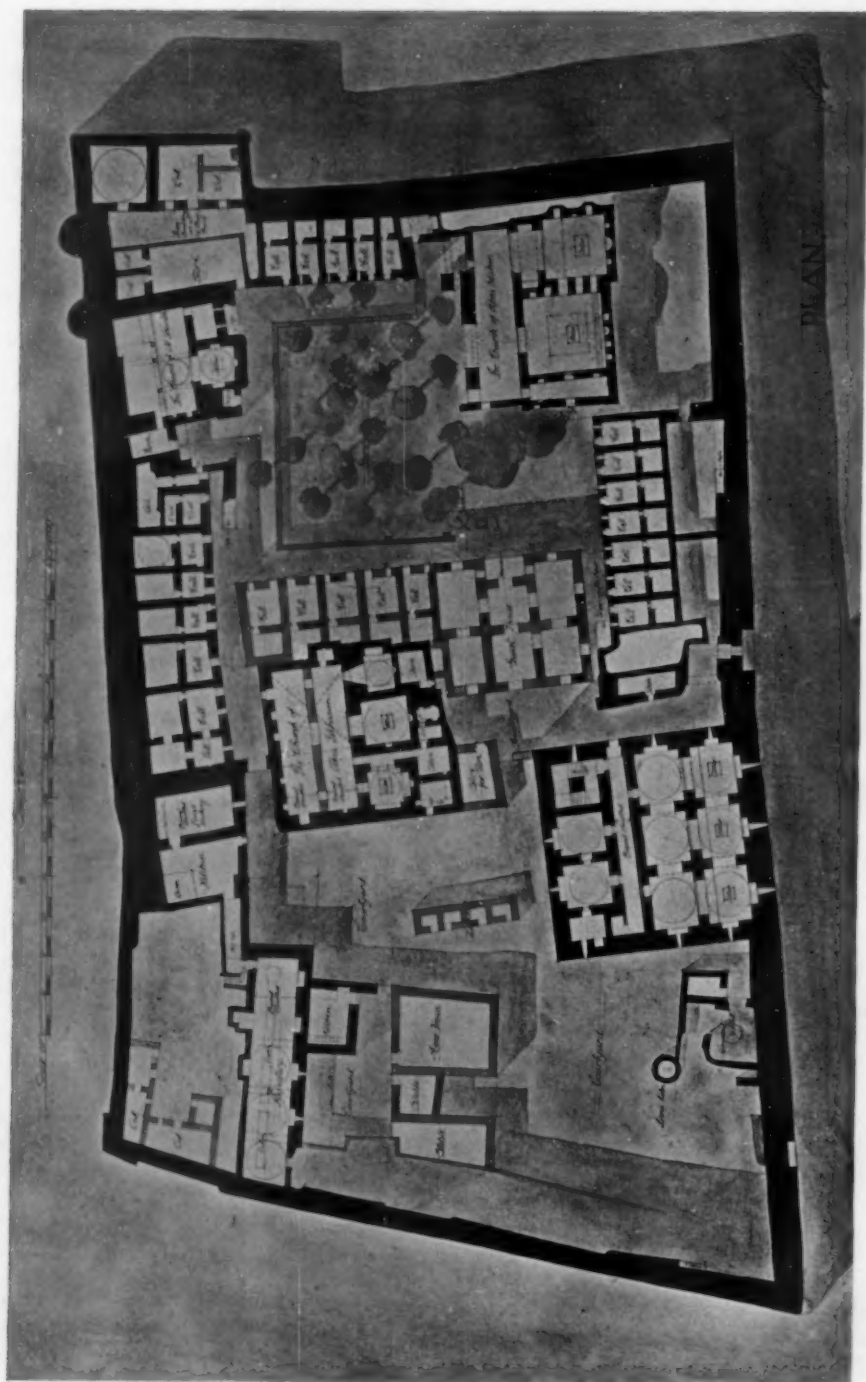


FIG. 3. PLAN OF THE MONASTERY OF ABU MAKAR

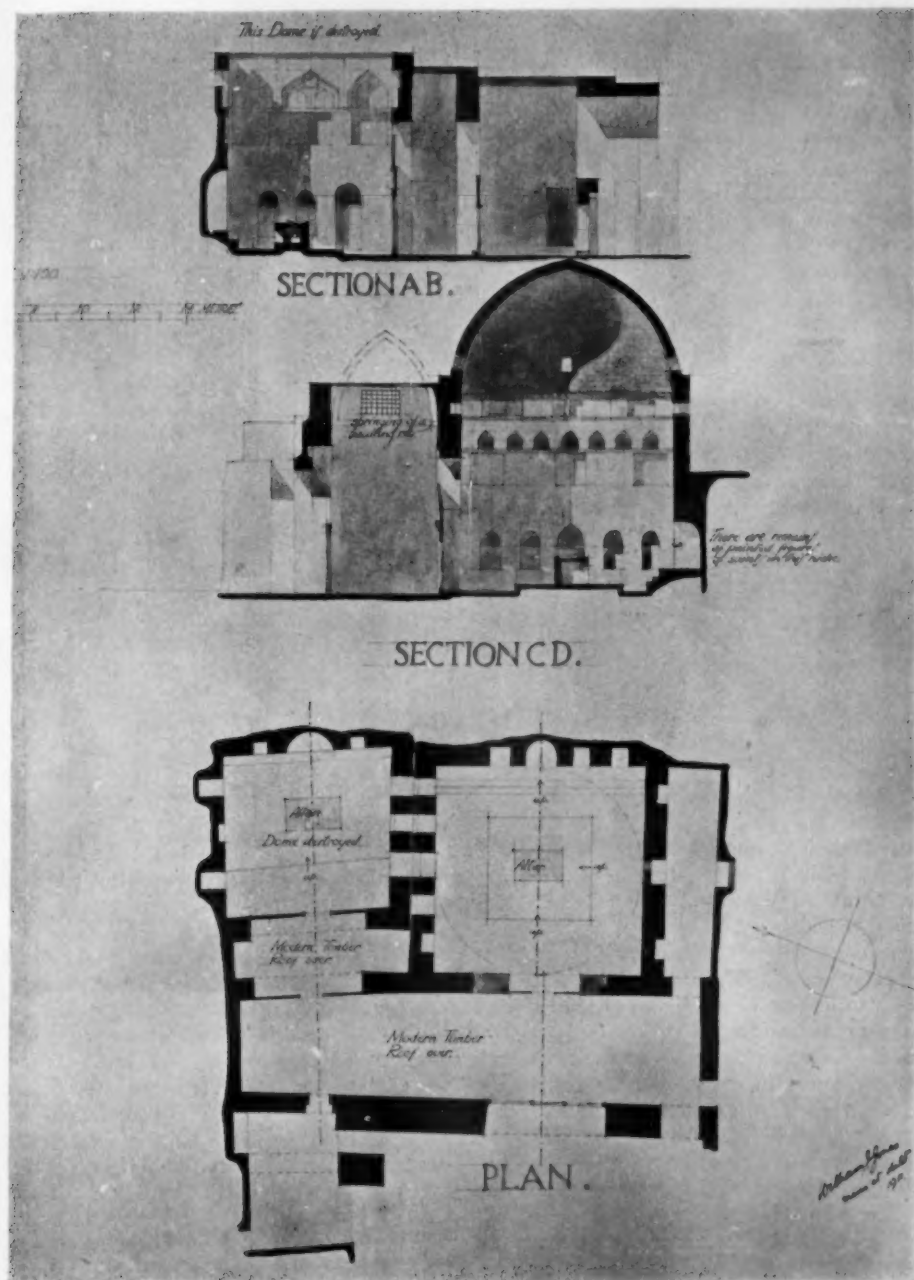


FIG. 4. PLAN AND SECTIONS OF THE CHURCH OF ABU MAKAR



inscriptions. The incisions are filled with cement. Behind the sanctuaries are several small storerooms reached by a passage between the main and south haikals.

The third church, named Al Shiukh (fig. 6), is the smallest and abuts the west enclosure wall near the northwest corner. It contains two sanctuaries, a nave and choir, the two latter being divided by an arcade with three columns. The easternmost column has a Corinthian capital; the others have capitals of a Doric character. The columns are built up of two drums. The nave is barrel-vaulted. The middle of the choir is domed, but the two ends are vaulted. At the southeast corner of the church is a small belfry.

On the second floor of the kasr (fig. 7) is a small chapel dedicated to Saint Michael. It contains a nave and aisles and at the east end there is a sanctuary. The nave and aisles are divided by three columns on each side, the shafts being formed of two small marble columns superimposed. The chancel arch is carried by two coupled columns on each side (fig. 8), having Corinthian capitals with crosses in the foliage. On these capitals are traces of red and blue paint. On the south wall are rough paintings of horsemen in red and yellow, also Coptic inscriptions. On the north wall is a painting of Saint Michael. In the haikal is a reliquary containing the bodies of sixteen patriarchs. On the north wall of the haikal the names of French travelers who visited the monastery in 1640 and 1644 are scratched. There are also on this floor two other chapels, dedicated to Saint Anthony and Saint

Sabas, with figures painted on the walls of each. On the first floor is the Church of Al Adra, occupying the whole of the east side of the kasr. The roof is formed of six flat domes carried on pointed arches and piers, the east compartments thus formed being sanctuaries, and divided from the three west ones by wooden screens.

The Refectory, similar to those in the other monasteries, is a long, narrow, domed building.

This monastery was founded in the fourth century by Makarius the Younger, an Alexandrian. About 880 A. D. it was repaired by the Patriarch Sanutius.<sup>1</sup> A great many buildings have been erected here, and it is proposed to destroy the Church of Abu Makar and to erect a new one in its place.

The Monastery of Baramus lies about twenty kilometers northwest of Abu Makar, the desert road passing between Deir Anba Bishoi and Deir Suriani.

There are two churches here. One has been entirely rebuilt; the other, named Al Adra (fig. 9), contains a nave, aisles, a choir, and three eastern sanctuaries. The nave has a pointed brick vault carried on three stone ribs on corbels. Each corbel has a cross within a roundel carved on its face (ill. on cover). The choir, lying transversely to the nave and aisles, is also barrel-vaulted. On the west face of the piers between the sanctuaries and the choir are four dedication crosses. Between the choir and the main haikal is a lofty screen in which are small panels carved

<sup>1</sup> Butler's Coptic Churches, Vol. I, pp. 305 and 307.



FIG. 5. CHOIR OF THE CHURCH OF ABU ISKHARUN, LOOKING NORTH



FIG. 6. SKETCH OF THE EXTERIOR OF THE CHURCH  
OF AL SHIUKH

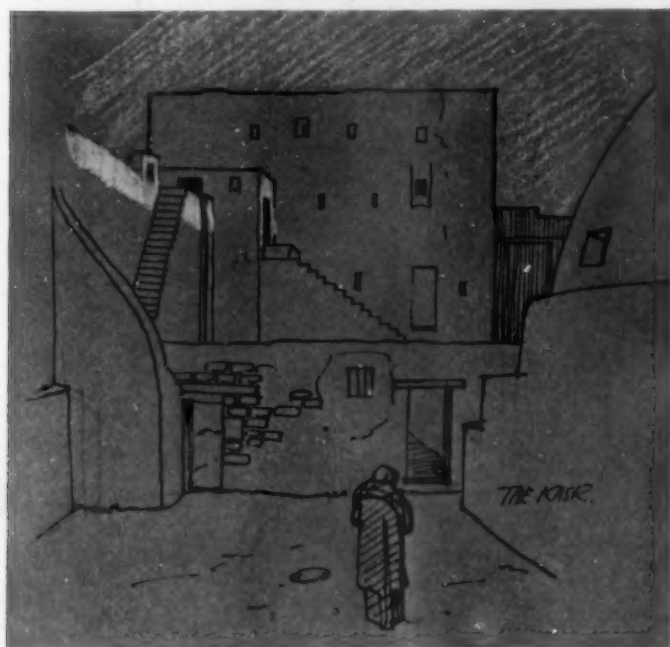


FIG. 7. SKETCH OF THE EXTERIOR OF THE KASR,  
DEIR ABU MAKAR

with arabesques in high relief. The lower portion of this screen has been cut through roughly to form smaller doors. One of the columns in the nave has a Corinthian capital of marble. Attached to this church are two chapels, one dedicated to Mari Girgis, the other to Al Amir Tadrus. This church also has north and south porches, the north being barrel-vaulted, the south domed.

The kasr contains storerooms and a small chapel on the top floor. From the ground floor of the kasr there is a passage leading under the west wall into a well in the adjoining courtyard. In addition to the new church there are a large number of other modern buildings in this monastery, all of a very poor type of architecture.

W. J. J.



FIG. 8. SKETCH OF THE CHAPEL OF SAINT MICHAEL IN THE KASR, DEIR ABU MAKAR



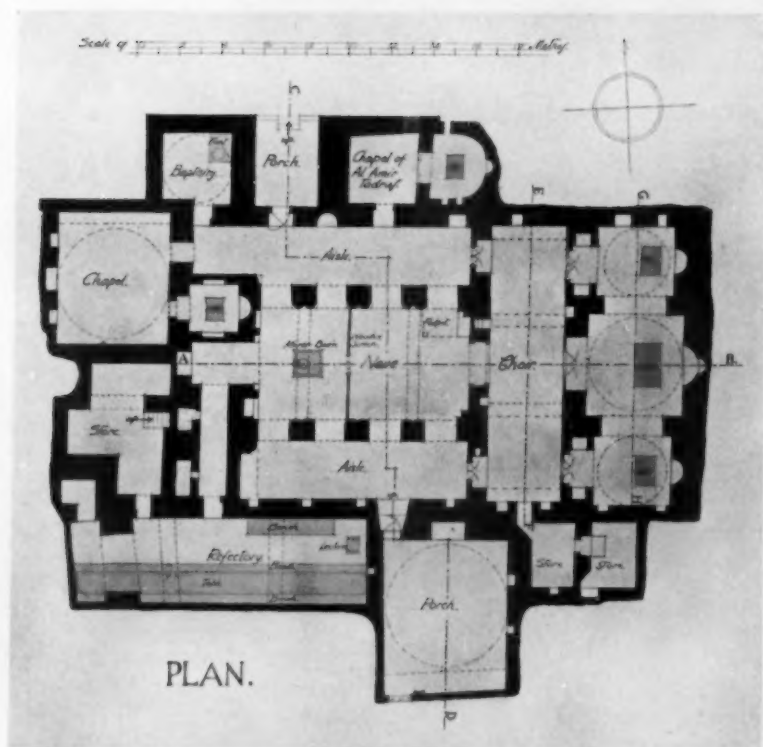
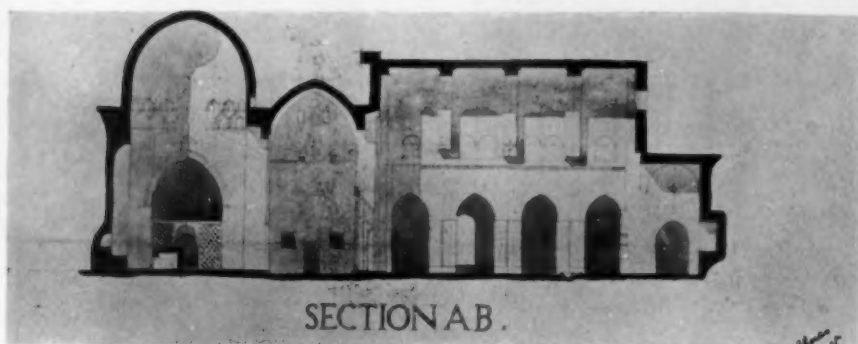


FIG. 9. PLAN AND SECTION OF THE CHURCH  
OF AL ADRA, DEIR BARAMUS



## A TUSCAN PREDELLA

FOUR panels of a predella from an unknown altarpiece of the fourteenth century have been bought and are now shown in the Room of Recent Accessions. These pictures have been ascribed by connoisseurs to various masters — to Taddeo Gaddi, Piero di Niccolò Gerini, Simone Memmi, and Spinello Aretino. The question of their authorship is still unsettled and the Museum will, for the present in any event, label the works as by a Tuscan master of the late fourteenth century. It is only in recent years that experts have devoted a concentrated study to this epoch in the history of art, having been deterred by the difficulties of the task, owing to the scarcity of obtainable information as a starting-point and the comparative lack of marked individuality which then prevailed with certain exceptions. Whoever the painter of these panels was, however, the clarity of their expression, their powerful coloring, and the poetic treatment of their subject matter, proclaim him as the peer of any of those masters who have been named as the author.

The subjects depicted illustrate episodes in the life of Saint Lucy. As told in the Golden Legend, Lucy was born in Syracuse of noble lineage and was early converted to Christianity. Hearing of the fame of Saint Agatha, she persuaded her mother, who was ill, to go with her to the tomb of that saint to pray for recovery. The first of the pictures represents the scene at the shrine and is described in these words

in the Legend. "Upon this they, after the mass, when the people were departed, they twain fell down on their knees on the sepulchre of S. Agatha in prayers, and weeping began to pray for help and aid. S. Lucy in making her prayers for her mother fell asleep, and she saw in her sleep S. Agatha among the angels, nobly adorned and arrayed with precious stones, which said thus to her: 'Lucy, my sweet sister, devout virgin to God, wherefore prayest thou to me for thy mother, for such thing as thou mayest thyself right soon give to her? For I tell thee for truth, that for thy faith, and thy good, thy mother is safe and whole.' With these words, S. Lucy awoke all afraid." Then the Legend tells how Saint Lucy begged her mother for her sake by whose prayers she was healed not to speak further to her of marriage to the youth to whom she had been affianced by her family, but to give her immediately what would have been her marriage dower for alms. This her mother consented to do and the next picture shows the almsgiving. Saint Lucy in the blue dress in which she appears throughout the pictures, but without the red cloak which she wears in the other three, stands in a room, with the poor and sick crowding at the door. Her mother, dressed in the wine-colored mantle in which she is dressed in the first picture, stands back of her.

When the tidings of this use of her portion came to the ears of her betrothed, he was enraged and denounced her to Paschasius, the wicked governor of Syracuse under Diocletian and Maximian,



accusing her of Christianity. In the next picture she is brought before Paschasius, who is seated on his throne with his soldiers about him, her accuser beside her. The governor ordered her to sacrifice to the pagan gods, which she refused to do. Thereupon he threatened her with punishments, which she scorned, and he ordered that she be carried away and forced to shameful practices. But when his people would have carried out his commands, "The Holy Ghost made her so pesant and heavy that in no wise might they move her from the place. Wherefore many of the servants of the judge put hand to, for to draw with the other and she abode still. Then they bound cords to her hands and feet, and all drew, but she abode away, still as a mountain without moving. Then Paschasius did do yoke for her oxen many for to draw her, and yet they might not move her from place to place." The bound Saint Lucy is shown in the last of our pictures with the oxen, urged by the soldiers and rabble, unable to move her, the wicked governor and his soldiers looking on.

The other scene or scenes of the series are lacking. The story further tells of a great fire which was built about Saint Lucy, and the boiling oil which was poured over her, all to no purpose. Then one of the soldiers pierced her throat with his sword and still she lived long enough to announce to the bystanders the death of Maximian, the overthrowing of Diocletian, and the coming peace of the church, and to receive the Blessed Sacraments, while messengers arrived ordering the wicked judge to appear

before the Senate at Rome. And there, we are told, he had his head cut off for his many ill deeds.

B. B.<sup>4</sup>

#### DEPARTMENT OF CLASSICAL ART— RECENT ACCESSIONS

OWING to unavoidable circumstances, a number of our 1911 acquisitions have only recently arrived at this Museum, so that their exhibition has had to be delayed. They are now exhibited temporarily in the Boscoreale Room pending their distribution to the various galleries in which they properly belong. These accessions consist of three pieces of stone sculpture, four bronzes, eight vases or fragments of vases, four terracottas, ten gems, and the contents of three tombs from Tarentum.

The most important piece among this miscellaneous material is the head of a boy, in black basalt, which forms a charming addition to our collection of Roman portraits (fig. 1; height 12½ in. (31.8 cm.)). The identity of the individual portrayed is uncertain. At first glance he bears a distinct resemblance to young Augustus, but this similarity is only one of general type, and a closer examination of the individual features shows important differences. Thus the forehead has not the high, square structure typical of the portraits of Augustus; the eyebrows are arched and do not form the characteristic sharp angle with the line of the nose; the chin is not so

prominent; and lastly and most important of all, the well-known arrangement of the separate strands of hair over the forehead is missing. This last characteristic, arbitrary as it may seem, recurs with unfailing regularity on practically all identified portraits of Augustus, not only where he is figured as a man of mature years, but also when he appears as a youth or a boy, so

works. At the end of this period and during the Augustan era there is a strong tendency toward idealization, which must be directly attributed to Hellenic influence; but under the Flavian dynasty the innate love for naturalism reasserted itself and the portraits henceforth are again strongly individual, even unpleasant features being uncompromisingly represented. In our



FIG. 1. BASALT HEAD OF A BOY;  
ROMAN, AUGUSTAN PERIOD

that its absence can almost by itself be taken as a reason for rejecting the identification of a portrait as one of Augustus. But though, as in the majority of Roman heads, we must be content to regard this as an unknown portrait, the period in which it originated is clearly that of the Julio-Claudian age. Roman portraiture, perhaps the most individual branch of Roman art, still underwent various influences at different times. In the Republican period the style was distinctly realistic, coming under the sway, no doubt, of the strongly individualized Etruscan

head the influence of Greek classicism is very apparent, both in the somewhat generalized type and in the fine distinction of the face; the hair, too, divided into a number of separate curls lying close to the skull, is strongly reminiscent of the style of Polykleitos. The execution is very good, especially if we remember the hardness of the material in which the head is worked; the modeling is restrained but lifelike, and the childish nature is well brought out in the rounded contour of the face and the small unformed mouth. The flesh parts are highly polished while the surface of the

hair is left dull, the two thus forming an effective contrast in color. The bust itself is quite small, according to the custom prevalent during the Early Imperial

fourth-century type, with distinct traces of red paint on the hair; and a fragmentary head of a girl, from Athens, belonging to the Roman period.



FIG. 2. APULIAN VASE  
IV CENTURY B.C.

period, when it is never represented below the collar-bone. The head is intact, except for the right ear, which is slightly injured in its upper portion.

The two other sculptures are of marble — a charming little head of a Muse, of



FIG. 3. GEOMETRIC JUG



FIG. 4. FRAGMENTARY GREEK KYLIX  
UNFINISHED

Among the vases the most imposing is a large Apulian amphora with scroll handles, richly decorated and in a good state of preservation (fig. 2; total height 3 ft. 6½ in. (1.085 m.)). It is not a recent discovery, but has been known for a long time



and was published in 1817 by Dubois-Maisonneuve, *Introd. à l'étude*, pl. 67, and later in *Monumenti dell' Inst.* VI, 1860, pl. XLII B, with text by Stephani in *Annali dell' Inst.*, 1860, p. 317. It is a typical example of the magnificent but somewhat overdecorated vases turned out by the Greek colonists of Southern Italy after the importing of Athenian vases had stopped and they had to depend on their own resources to supply the demand which naturally continued. Its chief interest lies in the representation on the upper zone of the front side. In the center is Zeus seated on an elaborately ornamented throne, his feet resting on a stool and his right hand grasping the scepter, on which is perched the eagle. On either side of him is a woman about whom hovers an Eros, and seated on the right is Hermes, characterized by his winged feet, his petasos (felt hat), and his caduceus or herald's staff. This scene has been variously interpreted as the marriage of Zeus and Hera; Persephone bidding farewell to Demeter; Thetis and Eros soliciting Zeus before the contest of Achilles and Memnon; and the dispute of Persephone and Aphrodite concerning Adonis. Of these the last is the most convincing, especially in view of the analogies mentioned by Stephani (*Annali dell' Inst.* 1860, p. 312 ff.). According to the story, Smyrna, the mother of Adonis, had been turned into a tree, and when the time of the child's birth came, the tree burst and Adonis was born. Aphrodite, touched by the beauty of the infant, concealed him in a chest, which she entrusted to Persephone, but Persephone in her turn was so charmed by the child that she refused to give him up. The two goddesses could not come to terms and took their dispute to Zeus, who, with praiseworthy consideration for everybody, decided that Adonis should belong to each for four months in the year and the remaining four months be left to himself. In the scene of our vase Zeus is apparently listening to the arguments presented by the two disputants, the one on the right of Zeus being probably Persephone with her companion Hermes by her side, the one on the left Aphrodite. The infant

himself is not present; he is also not represented on a similar scene depicted on a mirror (*Monumenti dell' Inst.* VI. pl. 24), but here he is presumably inside the chest placed before Zeus. Accordingly, Stephani (p. 319) suggests that on our vase Adonis is supposed to be concealed in the hydria which stands next to the throne of Zeus. This is possible, because presumably the vase is there for a purpose, but a narrow-necked water-jar seems a poor substitute for a nice, comfortable chest. The other scenes on this vase are familiar from countless similar representations: mourners bringing offerings to a tomb; conversation scenes; and female heads among arabesques.

A piece of special interest is a fragmentary red-figured kylix in an unfinished condition (fig. 4). Though artistically of no great significance, it is of value in showing clearly the technical methods employed by the vase-painters of this period. As is well known, the figures on these vases are not painted red on a black ground, but reserved in the color of the clay. The actual procedure was as follows: A preliminary sketch was first made with a dull pointed instrument to serve as a general guide for the design; then the outlines were painted outside the spaces reserved for the figures, first in a thin dull line to determine the contour, then in a broader stripe; after this, fine "relief-lines" were added inside the figures to indicate the features, muscles, and drapery, and in the more careful examples, especially of the earlier period, a similar thin relief-line was added to outline the figures; lastly, the background was covered with black paint. Our kylix is complete except for the filling in of the background. It is noteworthy that though unfinished it has been duly fired, which would point to the fact that vases were fired at least twice during the process of being painted—before the application of the black background and after it. The interior of our kylix shows a seated woman wrapped in her himation. On the outside are palmettes and scrolls and two draped male figures; here the paint has turned reddish in several places from being overfired, and perhaps this

was the reason that the vase was rejected and not considered worth while finishing. Unfinished examples of this kind are rare. Hartwig (*Jahrbuch d. Inst.* 1899, p. 164 Note 21) mentions five fragments known to him, of which four are in exactly the same stage as our kylix, and one lacks the inside details as well.

To the red-figured period also belongs

of quirks, an ornament common on Mykenaeen pottery, but not frequent on vases of this period. The rest of the space is occupied with horizontal bands. The vase is well preserved, being intact, except for the handle, which is missing.

The other vases are a red-figured hydria with a scene of a youth, perhaps a trainer, talking to a boy; a white lekythos with two



FIG. 5. ZEUS  
FRAGMENT FROM AN ATHENIAN KRATER

a beautiful fragment of a krater, with a figure of Zeus seated on a throne and grasping a scepter, which is surmounted by a dove (fig. 5). Toward him flies Eros holding a laurel wreath in both hands, and facing Zeus was another seated figure, probably Hera, of whom only the right forearm remains. The conception is full of dignity and repose, worthy of the "father of gods and men." The execution too is excellent and makes us wish that more of this vase had been preserved.

A jug of the geometric period (fig. 3) is a valuable accession. It is decorated on the shoulder with tangent circles, the regular geometric substitute for the Mykenaeen spirals; on the neck and body, with a row



FIG. 6. GREEK  
TERRACOTTA MOULD

figures before a tombstone (drawn in glaze lines with traces of dull red color), of delicate execution but somewhat restored; a "marbled" bowl of the Roman period, with a yellow slip covered with veins of brownish color producing a variegated effect; and a small one-handed jug decorated with horizontal bands, of South Italian manufacture.

An exquisite example of Greek work in terracotta is a small mould for the lower part of a male figure (fig. 6). The figure is represented seated in an easy attitude with legs crossed, the right hand resting on the knee. The modeling is excellent, every detail being rendered with astonishing care, and there is the same largeness of conception in this modest

little clay figure as in the best works of a more ambitious nature. On the back of the mould can be seen the finger-marks of the potter, impressed while the clay was still soft.

Of interest also are the other terracottas: a head of the archaic period, slightly under life size, and with traces of paint on the hair and eyes; a life-size head of a youth of a later period; and a fragmentary figure of a little old woman, conceived with all the realism characteristic of late Greek caricatures.

The bronzes consist of a jug with a relief of a running youth in archaic style on the attachment of the handle; a small cylindrical box with an engraved design of animals heraldically grouped on either side of floral ornaments, likewise of the archaic period; a colander with the head of a girl engraved on the handle and the perforations arranged in the form of a rosette; and a large oblong weight with concave sides, undecorated.

Our collection of gems has been enriched by ten specimens, all of excellent workmanship. Of these two belong to the Mykenaeen period and represent respectively two bulls lying side by side, and one bull lying down, with a flower in the background. They are both agates and are carved with the freedom and innate feeling for animal life characteristic of the best Mykenaeen work. A fine sard from Macedonia engraved on one side with a crane, on the other with a woman standing beside a wash-basin, is of good Greek execution and must be assigned to the second half of the fifth century B. C. It is published in Furtwängler's *Antike Gemmen*, pl. XII, 38, 39. A scarab of banded agate with a vigorous representation of Herakles throttling the Nemean lion is of Etruscan workmanship, about 400 B. C.; it was found at Falerii and is likewise published in Furtwängler's *Antike Gemmen*, pl. XX, 30. An important piece is a haematite cylinder of the Hellenistic period engraved with a Maenad and two Satyrs engaged in Bacchic revelry. The composition is full of vivacity and swing and the execution is very fair. It is noteworthy that though the cylinder form is

frequent in early times this is the only instance of its use during the Hellenistic period. This stone is published in Furtwängler, *Antike Gemmen*, pl. LXVI, 7. A head of Medusa in high relief worked in green glass paste is a good, bold piece of work of the first century B. C. To the Roman period belong two fine portrait-heads, one a sard, the other an amethyst; and two cameos, a bust of Tiberius, and the heads of Europa and the bull, both in high relief.

Finally must be mentioned a miscellaneous lot, consisting of terracotta figurines, a bronze mirror, a few vases, a small bone doll with movable arms and legs, and a few pieces of jewelry. The chief interest of these lies in the fact that they represent the contents of three tombs from Tarentum, of the third century B. C., and thus give a fair idea of the regular tomb furniture of that period. G. M. A. R.

#### DRAWINGS

THE Museum has bought several important drawings by Italian masters from Dr. J. P. Richter, of whose collection they formed a part. They are without exception rare and excellent examples, and coming from this source the names which they bear have been given them in accordance with recent expert knowledge—the result of careful and continued study on the part of their former owner. Authoritative ascriptions, such as these, are of great benefit to the student who is perplexed by the merely traditional or whimsical attributions in even well-known collections of drawings, a fact which makes this study the most uncertain and difficult branch of modern connoisseurship.

The earliest of these works is an illumination on parchment, from an ecclesiastical music book of the late thirteenth or early fourteenth century. The letter *M* serves as the framework for two compositions; above are the three Marys and the Angel at Christ's tomb with the sleeping soldiers, and below Christ meeting the three Marys. The work is a forceful example of the pre-Giottesque style. Doctor Richter points

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out its similarity to the Dante MS in the British Museum.

Next in date, the Virgin and Child by Stefano da Zevio is also an illumination on parchment. Here the figures are placed in a large letter S in a gold square. Stefano da Zevio worked at the end of the fourteenth century at Verona, and repre-

the collection of Sir Charles Eastlake. The little pictures mounted on each side of the central design, representing the Nativity and the Epiphany, are by an unknown Florentine of the first half of the sixteenth century.

A number of the sixteenth and seventeenth century drawings were formerly



HEAD OF A YOUNG MAN  
BY ANNIBALE CARRACCI



HEAD OF A WOMAN  
BY SEBASTIANO DEL PIOMBO

sents the art of that city previous to Pisanello. He is highly praised by Vasari.

Undoubtedly the rarest pieces of the lot are the two miniatures by Girolamo dai Libri, the most distinguished illuminator of the sixteenth century, also famous for his large paintings. The figures of King David praying and of the three Monks singing are as monumental and grandiose as if the inches of their dimensions were so many feet and their place the wall of a church instead of initial letters for a manuscript. Both of these illuminations were acquired from Conte Luigi Balladoro of Verona in 1888.

The circular drawing of the Annunciation Angel, probably a design for embroidery by Filippino Lippi, came from

in the collection of the Earl of Warwick: the Holy Family by Baccio Bandinelli, a characteristic but not too mannered work by this rather unsympathetic artist; the powerfully modeled Head of a Woman by Sebastiano del Piombo; an Apparition of the Virgin, a masterly drawing by Tintoretto; the Head of a Young Man by Annibale Carracci; the view of a Bolognese piazza, with an exhibition of fireworks going on from the top of a tower, by Guercino; and a very important Salvator Rosa, a fantastic Scene of Sorcery—an incantation of witches before a fire the smoke of which changes into a dragon, with all sorts of diabolical things round about, conceived and executed with great vigor and abandon.



The Virgin and Child by Procaccini has an expression of reverence and tenderness rare for its epoch. The Sibyl by Guercino is a study for the well-known painting in the Uffizi. By Antonio Canale, called Canaletto, is a large drawing of the Grand Canal at Venice, notable for the precision with which the lively scene of the canal crowded with gondolas and the exact details of the many buildings are executed. On the reverse of this drawing are two figures which Doctor Richter ascribes to the hand of Tiepolo — a Saint Anthony and an aged Saint celebrating mass. This drawing was purchased in 1887 from Signor Mylius of Genoa.

Two brilliant sketches by Guardi complete the list. The first of these is a pen drawing of the façade of Saint Mark's, and the other a wash drawing of the colonnade of the Libreria, both of unusual charm.

B. B.

#### A COLLECTION REPRESENTING EARLY JAPANESE ART

THE Museum has recently acquired a collection of late prehistoric objects, representing "Yamato Culture," about which much has been written by Japanese and foreign archaeologists during the past two decades. The collection, brought together by a well-known expert in Tokyo, Mr. Takahashi, is especially valuable as showing the beginnings of Japanese art; and although the present gathering is not large, it covers a wide field in its materials, e. g., in objects in stone, bronze, precious metals, pottery, and wood, and it is particularly desirable since the Museum has, up to the present time, been almost entirely lacking in documents to illustrate the earliest phases of this important branch of Eastern Asiatic Art.

The early arms of Japan are well represented in neolithic axes, hammers, mallets, knives, and arrow-points. Bronze arms, dating from several hundred years B. C. to the seventh or eighth century A. D. (Nara period), are shown in a number of beautifully executed spear and arrow-heads. The arms include also several swords, among them an example of the long straight *katana* with gilded mountings, a wheel-shaped guard, and an exaggerated bulbous pommel. There is also an example of the earliest dagger (*tantô*), with its mountings of silver, quite similar to the specimen preserved in the Museum of the University of Tokyo.

The objects in pottery are for the most part fragmentary — in fact, very few specimens representing these early periods have been found intact. The present material shows, however, various types of ornament. Among these objects there is a good *tomo* (arm ornament); also an example (incomplete) of a *haniwa* figurine such as came to be used in ancient burials as a substitute for a retainer of the dead chief.

Early bronze mirrors are shown in a half-dozen carefully decorated specimens. There are many beads and similar ornaments in semi-precious stones and in precious metals including "tiger claw" jewels (*magatama*), and penannular earrings (*kinkan*).

Together with the Takahashi Collection, the Museum has received from Tokyo a number of devotional figures. The best of these is a large Amida in glazed earthenware, which dates from the late sixteenth century and is attributed to the Korean Gempin. Noteworthy, also, but of less artistic interest are figures of the Soga brothers which exemplify the memorial images of the time of the later Ashikaga Shoguns (say about 1500). There are also several shrines in stone and bronze, dating from Kamakura and Ashikaga times.

B. D.



## NOTES

**A SPECIAL BULLETIN**—With this issue of the BULLETIN is published a special illustrated number describing a group of sculptures by Auguste Rodin, presented by Mr. Thomas F. Ryan, together with certain pieces which have been given by the Sculptor himself. The descriptive text has been written by Joseph Breck of the Museum staff and, through the courtesy of the American publisher of the Edinburgh Review, Mr. Barr Ferree, there have been appended portions of a critical article entitled Auguste Rodin and his French Critics, which appeared in the January number of that magazine.

**LECTURES TO TEACHERS.**—The third lecture of the course of talks for teachers in the High Schools was given on March 29th, by Professor Stockton Axson of Princeton University, before the teachers of English. Those who were present enjoyed a rare treat, for the talk combined practical suggestiveness with a charming individuality of style.

The fourth lecture, formerly set for April 3rd, was given by Professor Oliver S. Tonks of Vassar College, before the teachers of the Classics, on May 1st at half past four.

**MEMBERSHIP.**—At the meeting of the Board of Trustees, held April 15th, Mr. Francis L. Leland was made a Benefactor in recognition of his recent gift, and members were elected as follows:

### FELLOWS FOR LIFE

HENRY M. TILFORD                      V. EVERIT MACY

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and 48 Annual Members.

**THE LIBRARY.**—The additions to the Library during the past month were one hundred and seventeen volumes as follows: by purchase, ninety-eight; by gift, nineteen.

The names of the donors are Mr. Henri Baudoin, Mr. Bryson Burroughs, Mr. F. D. Connor, Mr. Hugo Helbing, Mr. George Leland Hunter, Messrs. W. Marchant & Co., Mr. Albert H. Pitkin, and Mr. P. F. Schofield.

A collection of seven hundred and seventy-six photographs was presented by Professor D. Cady Eaton; gifts were also received from Mr. H. C. Dunham and Messrs. Tiffany & Co.

Many important works are constantly added to the Library, and those interested may learn of these additions by consulting the list which will be found on the bulletin board in the Library.

Among the photographs purchased during the past month is a collection of forty-five which reproduce the work of the late Charles Schreyvogel, who painted such spirited pictures of Indians, and of United States mounted cavalymen who did duty in the Western country in the days of Indian warfare.

The attendance during the past month was nine hundred and seven.

**SAINT MATTHEW AND THE ANGEL, BY GIOVANNI GIROLAMO SAVOLDI.**—Savoldo was one of the best of the lesser masters of the great time in Venice. He was born about 1480 in Brescia, and was apparently a pupil of Giovanni Bellini. Although his work shows largely the influence of his great contemporaries, in one direction at least he evidences marked originality, namely, in his study of novel effects of light. The rendering of the particular color of a certain time of day, or the glow of lamplight or firelight is his peculiar interest, and in this pursuit, which has

reached the possibilities of its development only in our own day, he precedes his rivals by many years. He was held in high esteem by his contemporaries, both Vasari and Ridolfo having given him praise, and Pietro Aretino, in a letter written in 1548, having mentioned him as one of the famous artists living in Venice, though then touching his decline. He has been comparatively ignored in later times, and to-day his fame is in but small degree proportionate to his achievements.

Saint Matthew and the Angel exemplifies the painter's curiosity in regard to effects of light and his efforts in their portrayal. It is as though he wished in it to make a sampler of his accomplishment; for lamplight, firelight, and moonlight are shown and contrasted on this one canvas. The Saint and the Angel to whom he listens are lit by the lamp on the table in front of them. At the right through a doorway are seen several figures sitting before a fire in a courtyard open to the sky. This group resembles strangely those Netherlandish pictures of similar subjects done a full century later. At the left of the picture is a window giving a distant view of a building and figures, with the moon showing in the dark sky.

But the work awakens other interests besides these evidences of early discoveries in the domain of representation. The colors have a solemn beauty and their arrangement is original. The combination of the wine-color of the Saint's tunic with the mauve robe of the Angel and the green-blue feathers on the shank of the wing should appeal more to our lackadaisical color sense than it did to Savoldo's lusty public. The expressions of the faces, too, seem more in accord with the spirit of our own time than that of the sixteenth century. They are somewhat akin to certain heads by Rossetti or Burne-Jones and the sentiment of the picture has something of the unctious and dolorousness of these artists and their fellows. B. B.

THE HARP PLAYER, BY KENYON COX, was bought by the Museum at the sale of

the paintings collected by William M. Chase, which took place last March. The picture was painted in 1888 and shows a lady wearing a red dress of the contemporary fashion, seated, playing a harp. On the wall back of her are a framed picture and some drawings or sketches. The work is conceived and carried out in



THE HARP PLAYER  
BY KENYON COX

a way which shows the painter's admiration for the seventeenth century Dutch masters. The Museum owns another painting by Kenyon Cox, the Portrait of Augustus Saint-Gaudens, hanging in Gallery 20. As it happens, neither the Portrait nor The Harp Player are in the artist's characteristic vein. It is in the wall paintings he has done for our public buildings that Kenyon Cox's fine and scholarly qualities find amplest scope. B. B.

# COMPLETE LIST OF ACCESSIONS

MARCH 20 TO APRIL 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL. . . . . (Floor I, Room 10)	*Head of a youth, fragment from an archaic Greek relief. . . . . Two pieces of stone sculpture, three bronzes, seven vases or fragments of vases, four terracottas, and the contents of three tombs from Tarentum. . . . .	Purchase. Purchase.
ANTIQUITIES — JAPANESE. . . . .	†Thirty-four pieces of stone, pestles, etc.; jug, statuette, column, and twenty-four fragments of pottery; one hundred and eight pieces of jewelry, including necklace, bracelet, earrings, beads, etc.; two knives and a bell, Yamato period, Japanese, seventh century or earlier. . . . .	Purchase.
ARMS AND ARMOR. . . . .	†Bronze sword, Chinese, Han dynasty; two bronze swords, seven arrow-heads and a fragment of an arrow-head, prehistoric; three bronze sword guards, by Umetada, Nawatoshi, and Masa-ami, Japanese, seventeenth to eighteenth century. . . . .	Purchase.
CERAMICS. . . . .	†Court sword, French, late eighteenth century. . . . . †Celadon jar, sei-ji-ware, Korean, twelfth century; two jars, Seto-ware, seventeenth century; pottery dish, Seto-ware, middle of eighteenth century, Japanese. . . . . †Two glazed pottery tomb-tiles, Chinese, K'ang-hsi period. . . . . †Three bowls and a lustre tile, Persian, thirteenth century. . . . . †Tea-caddy and cover, Sino-Lowestoft, Chinese, early nineteenth century; teapot with stand for spirit lamp, American, early nineteenth century; salt-glaze sauce boat, English, eighteenth century. . . . .	Purchase. Gift of Mr. Samuel P. Avery. Purchase. Gift of Anonymous Donor. Purchase. Purchase.
DRAWINGS. . . . .	†One illumination and fifteen drawings, Italian, thirteenth to eighteenth century. . . . .	Purchase.
ENAMELS. . . . .	†Patch-box and two salt-cellars, Battersea enamel, English, late eighteenth century. . . . .	Purchase.
GLASS. . . . .	†Flip glass and two curtain knobs, American, eighteenth century. . . . .	Purchase.
LACQUERS. . . . .	†Inro, transit between Ashikaga and Tokugawa, Japanese, eighteenth century. . . . .	Purchase.
MEDALS, PLAQUES, ETC. . . . .	†Four bronze medallions, Joseph Florimond Duc de Loubat, by F. Vernon, Paris, 1910. . . . .	Gift of The Duc de Loubat.
METALWORK. . . . .	†Three bronze mirrors, Han and T'ang dynasty; two bronze	

\*Not yet placed on Exhibition. †Recent Accessions Room.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK.....	bowls, Han and Sung dynasty — Chinese; four bronze mirrors, Korean, twelfth century; two iron phoenixes, sixteenth century; copper incense burner, gilt-bronze shrine, seventeenth century; gilt-copper flower vase, eighteenth century; two knife handles, early nineteenth century — Japanese. ....	Purchase.
	†Bronze mirror, Korean, twelfth century. ....	Gift of Anonymous Donor.
PAINTINGS. ....	†Three paintings, Chinese, attributed to fourteenth and eighteenth century. ....	Purchase.
	*The Rape of Helen, attributed to Cariani, about 1500. ....	Purchase.
	*The Entombment, by Alessandro Benivincino, called Moretto, Italian, sixteenth century. ....	Purchase.
	†On Hampstead Heath, by James Hamilton, 1856. ....	Gift of Mr. William Sartain.
REPRODUCTIONS. ....	*Plaster cast of an ancient Egyptian horn flute. ....	Gift of The Ashmolean Museum.
	*Five copies of frescoes from Tiryns. ....	Purchase.
SCULPTURE. ....	†Stone memorial tablet and two painted stone statuettes, T'ang dynasty; two bronze statuettes, Wan-li period; four Thibetan bronze statuettes, eighteenth century, Chinese; bronze statuette of Amida, eighth or ninth century; glazed earthenware statue of Amida, end of sixteenth century — Korean; two wooden statuettes of the Soga Brethren, painted and gilt, end of the Kamakura, Japanese, fourteenth or fifteenth century. ....	Purchase.
	†Bronze statuette, Triton, Italian, sixteenth century. ....	Gift of Mr. Rene Ginipel.
(Floor I, Room 13.)	Bronze statue, Adam; bronze statue, Eve; bronze statuette, La Belle Héaulmière; bronze bust, Dalou; bronze bust, Puvis de Chavannes; reduced model in bronze, The Thinker; marble statuette, The Bather; marble bust, Madame X; marble relief, The Tempest; original study, in baked clay, of the Caryatid Supporting a Vase, by Auguste Rodin. ....	Gift of Mr. Thomas F. Ryan
(Floor I, Room 13.)	Original study, in baked clay, for the Head of Balzac and an original sketch, in baked clay, of the Triton and Nereid, by Auguste Rodin. ....	Purchase.
(Floor I, Room 13.)	Bronze bust of Thomas F. Ryan; Torso of a Woman, in baked clay, and eighteen studies in plaster	
*Not yet placed on Exhibition.	†Recent Accessions Room.	

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE..... (Floor I, Wing 13.)	of figures, heads, arms, legs, and hands, by Auguste Rodin ... †Bronze statuette, Diana, by Karl Bitter; bronze group, Goats Butting, by Anna V. Hyatt; bronze statuette, Torso of a Wo- man, by Evelyn Beatrice Long- man; bronze statuette, Fawn, by A. P. Proctor.....	Gift of the Sculptor.  Purchase.
TEXTILES.....	†Piece of Venetian velvet, Italian, fifteenth century..... †Two pieces of velvet, Persian, sixteenth century..... †Two brocades, fourteenth cen- tury; one brocade, eighteenth century, Italian; six brocades, Spanish, fifteenth century..... †Piece of brocade, American, eigh- teenth century..... †Piece of embroidered silk, six- teenth century; nine pieces of brocade, eighteenth century, Japanese.....	Purchase. Purchase. Purchase. Purchase. Purchase. Purchase.
WOODWORK AND FURNITURE...	†Part of a costume, Japanese, eighteenth century..... †Painted wooden medallion, Crest of the Tokugawa family, Japan- ese, seventeenth century..... *Carved wood cabinet, Dutch, seventeenth century..... †Toddy stick, American, eigh- teenth century..... *Model of an English frigate, English, early nineteenth cen- tury.....	Purchase. Purchase. Purchase. Purchase. Purchase. Gift of the grandchildren of George Le Boutillier, through Mr. Thomas Le Boutillier.

## LIST OF LOANS

MARCH 20 TO APRIL 20, 1912

CLASS	OBJECT	SOURCE
CERAMICS..... (Floor II, Wing F.)	Tassie medallion, Girl's Head; two medallions, cameo, seal, ten small intaglios, and seven small specimens, by Wedgwood, Eng- lish, late eighteenth century....	Lent by Mr. J. William Yates, Jr.
METALWORK..... (Floor II, Room 9.)	Silver teapot, maker T. H.; silver creamer, maker, Gilbert, eigh- teenth century; silver sugar bowl and creamer, makers, Shepherd and Boyd, nineteenth century, American.....	Lent by Mrs. Alfred E. Schermerhorn.
(Floor II, Room 9.)	Fifteen pieces of Sheffield Plate, American, late eighteenth and early nineteenth century.....	Lent by Lieut.-Comm. C. D. Stearns.
PAINTINGS..... (Floor II, Room 24.)	Portrait of a Lady, attributed to Thomas Gainsborough.....	Lent by Miss A. Bolton.
*Not yet placed on Exhibition. †Recent Accessions Room.		



## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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The BULLETIN and a copy of the Annual Report.

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### ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

### EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

### THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

### PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

### RESTAURANT

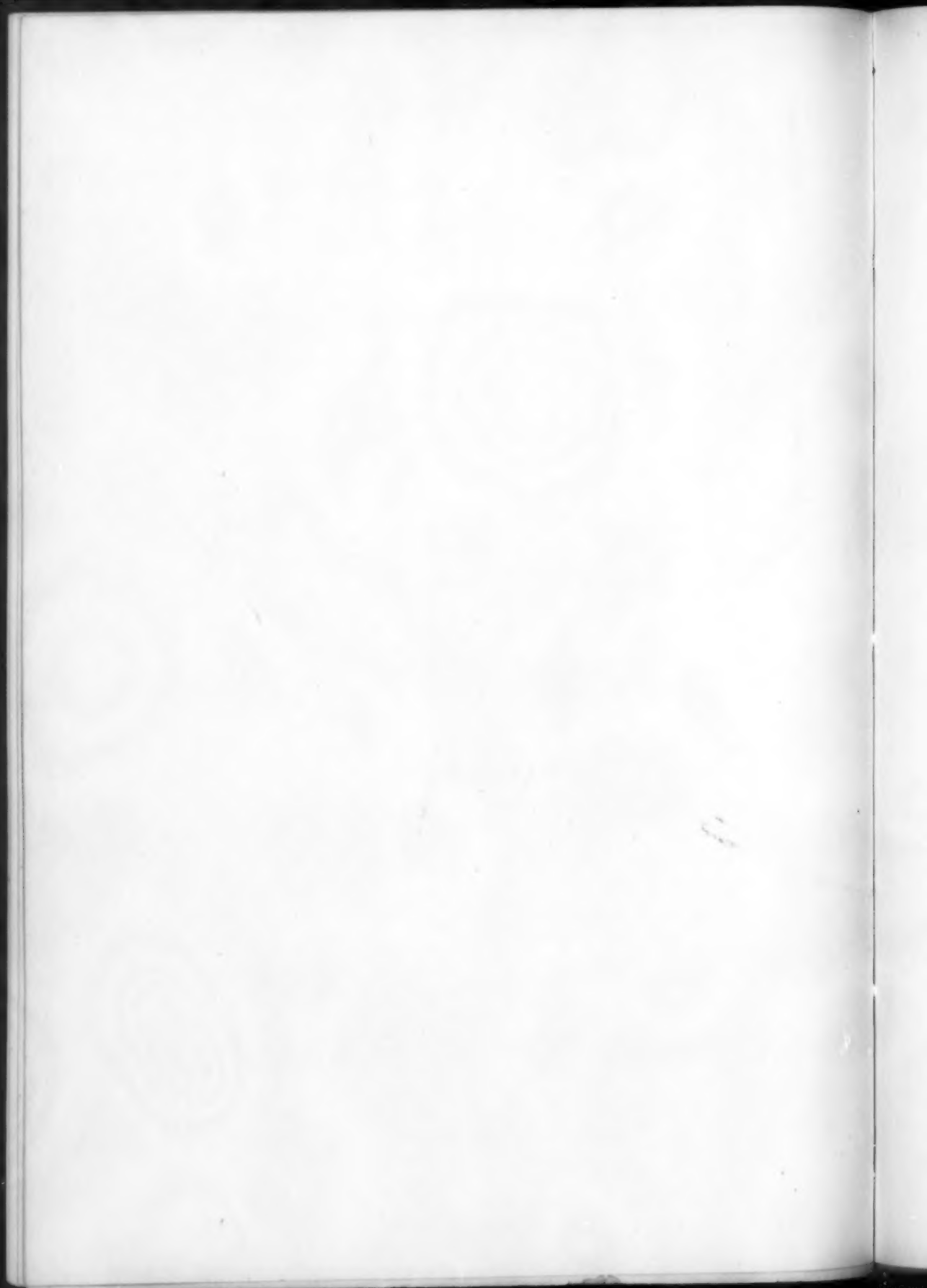
A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.

THE METROPOLITAN  
MUSEUM OF ART

THE COLLECTION OF  
SCULPTURES  
BY  
AUGUSTE RODIN



SUPPLEMENT TO THE BULLETIN OF  
THE METROPOLITAN MUSEUM OF ART  
MAY, MCMXII



THE  
COLLECTION OF  
SCULPTURES  
BY  
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AUGUSTE RODIN  
FROM A DRAWING BY WILLIAM ROTHENSTEIN

## THE COLLECTION OF SCULPTURES BY AUGUSTE RODIN IN THE METROPOLITAN MUSEUM

IN THE spring of 1910, Mr. Thomas Fortune Ryan gave to the Museum twenty-five thousand dollars for the purchase of sculptures by Auguste Rodin, with the purpose primarily of enabling students of sculpture in this country to study at first hand a representative collection of original works by this greatest of modern masters. The selection of the works to be acquired was left to the Director, Mr. Edward Robinson, and to Mr. Daniel C. French, Chairman of the Museum's Committee on Sculpture; and in the summer of 1910, with the assistance of the sculptor, a choice was made at Rodin's studios in Paris and Meudon of the following ten pieces: Adam and Eve, two bronze statues; The Thinker, bronze statuette; The Old Courtesan, bronze statuette; portrait bust of Puvis de Chavannes, bronze; portrait bust of Jules Dalou, bronze; The Tempest, marble relief; The Bather, marble statue; portrait bust of Madame X., marble; and an original study in baked clay for the statue known as The Caryatid. In addition to these ten important sculptures acquired through the generosity of Mr. Ryan, the Museum purchased out of the income of the Rogers Fund an original study in baked clay for the head of the statue of Balzac and an extremely interesting sketch-group in the same material for the Triton and Nereid which the Museum, in 1908, commissioned Rodin to execute in marble from the original plaster model exhibited some fifteen or twenty years ago. The collection was further enriched by a notable gift from the sculptor himself of eighteen signed plaster casts made especially for this purpose from various small clay studies in the sculptor's possession, of an original study in baked

clay of a female torso, and of a bronze portrait bust of Mr. Ryan. The accessions consequently number in all thirty-two pieces, of which seven are in bronze, three in marble, four in baked clay, and eighteen in plaster. With the exception of the bust of Mr. Ryan, which is not yet on exhibition, these sculptures are shown in gallery D 13, floor I, together with the works by Rodin previously acquired by the Museum through purchase or gift.

Aside from their individual artistic value, the recent accessions command attention in that they constitute a representative collection made with the advice and approval of the sculptor himself, who has further shown his interest in the collection by the unusual character of his gift, unusual since Rodin has rarely parted with any of the little studies in clay or plaster which he keeps in his studios and private museum at Meudon. As this is also true of his larger clay models, the Museum has been fortunate in having been able to acquire such fine examples as the Triton and Nereid, the Balzac head, and the Caryatid which, taken in connection with the little plaster studies and the torso, give a unique importance to this collection, numerically unsurpassed,<sup>1</sup> and both in the scope of its illustration and in the beauty of individual pieces rivaled by few, possibly by the Luxembourg alone.

Elsewhere in this number there is reprinted from the *Edinburgh Review* through the courtesy of The Leonard Scott Publication Company the greater part of an excellent article on Rodin and his work<sup>2</sup>

<sup>1</sup>Excepting, of course, in Rodin's private museum at Meudon.

<sup>2</sup>Auguste Rodin and his French Critics, in the *Edinburgh Review*, January, 1912.

which permits the present writer to dispense with the involved matter of an historical and critical introduction and to confine the following notes principally to a description of the recent accessions with occasional comment along other lines, concluding with a brief reference to the sculptures earlier acquired and to the drawings by Rodin in the Museum's collection.

\* \* \*

The celebrated *Porte de l'enfer* or Gate of Hell, Rodin's still unfinished *Magnum Opus*, was commissioned by the State in 1880, for the *Musée des arts décoratifs*. The following year Rodin completed two heroic figures of Adam and Eve which were intended to surmount the door or, in another version, to stand in front on either side of this monumental portal. The Adam was exhibited in plaster at the Salon of 1881 under the title of *La Creation de l'homme*, and later at the Paris Exposition in 1900. The bronze<sup>1</sup> in the Museum's collection was made to our order from the original plaster retained by the sculptor at Meudon, and is the first version in permanent material of this important sculpture. The Eve was exhibited in bronze at the Salon of 1899. Two copies in bronze and one in marble (reduced size) were made before ours;<sup>2</sup> other examples in marble

are in collections at Dresden, Hagen, and Copenhagen.

During his visit to Italy in 1875 Rodin may first have conceived the idea of paralleling in monumental sculpture the terrible *Inferno* of the great Italian poet Dante, with whom the sculptor may claim a spiritual kinship. Certainly in the design of

the Gate of Hell, in the little groups or scenes separated one from the other by seething wisps of vapor, and in the figured richness of the framework, there is a reminiscence of the bronze doors of the Florentine Baptistery. But Michelangelo, one may imagine, was Rodin's great discovery in this year of travel. To have studied him in the Sistine Chapel, in the sacristy of San Lorenzo, was an experience which left its permanent impression upon the young sculptor, rebellious, as was his great predecessor, against the inanities of a false classicism that was blind to the beauty of living form and to human sorrow and joy. Although it is easy to overestimate this relationship, still it is impossible not to recognize in



THE CREATION OF MAN, OR ADAM

the Adam the direct influence of Michelangelo. One need only call to mind the *Fettered Slave* in the Louvre, the unfinished statues of the Boboli Gardens, the *Youths* of the Sistine Chapel, and above all, the beautiful figure in the *Creation of Man*, that most wonderful of the Sistine frescoes, in which Adam wakens to life at the touch of God. Michelangelo seizes the climax of the episode of man's creation,

<sup>1</sup> Bronze statue. H. 76½ in. Thomas F. Ryan Gift, 1912.

<sup>2</sup> Bronze statue. H. 68½ in. Thomas F. Ryan Gift, 1912.

but with Rodin, the divine moment has just passed and Adam stands alone, rising painfully with tense, stretching muscles from the bleak earth out of which he was fashioned. The correlation of form to meaning which distinguishes this superbly modeled figure, so beautiful in its intricate rhythm of line and mass, is preëminently characteristic of Rodin. . . . "at once the most realistic and the most metaphysical poet in stone or bronze."<sup>1</sup>

This intellectual purpose is again manifest in the sculptor's dramatic conception of Eve standing in shame and remorse with her head bowed in her arms, aghast at the consequences of her act. One turns again for a parallel to the Sistine frescoes, but compared with this tragic figure of Rodin's, the Eve whom Michelangelo has painted in the Expulsion from the Garden, the woman cringing in wretched terror before the flaming sword of the angel, however beautiful as an aesthetic achievement, lacks the wider significance which symbolizes in the graceful bending body of the First Mother all the frailty of poor humanity as the Adam does its aspiration.

Three despairing Shades, souls of the damned, who look down shudderingly on the scenes of woe and desolation extended below, crown the pediment of the Gate of Hell; but dominating all, the synthesis

<sup>1</sup>C. Mauclair: Auguste Rodin, London, 1905, p. 88.

of the world drama, is the figure of The Thinker, "the prognathous savage beholding the crimes and passions of his progeny unroll themselves below him."<sup>1</sup> The Thinker, enlarged in bronze to colossal size from the original study for the Gate of Hell, was exhibited by Rodin in the Salon of 1904, purchased by the State, and placed

in front of the Panthéon. A plaster cast of this figure was shown at the Louisiana Purchase Exposition in 1905, and afterwards presented to this Museum by the Commissioners of the French Government through André Saglio. The bronze statuette included among the recent accessions<sup>2</sup> is a replica in reduced size made by the sculptor. The Thinker has been justly considered a masterpiece of characterization since it compels one to recognize with the intensity of a personal experience the pathetic incomprehension of this huddled savage before the riddle of the universe.

Although Rodin has executed many portrait busts of extraordinary excellence, none perhaps is superior to the bust of the sculptor Jules Dalou,

first exhibited in plaster at the Salon of 1884 and again in bronze in 1899. The bust of Dalou in the Museum's collection<sup>3</sup> is one of several copies made by the scul-

<sup>1</sup>C. Mauclair, p. 23.

<sup>2</sup>Bronze statuette. H. 27½ in. Thomas F. Ryan Gift, 1912.

<sup>3</sup>Bronze bust. H. 20½ in. Thomas F. Ryan Gift, 1912.



EVE



tor. Wholly admirable in its powerful, energetic modeling, revealing the most assured knowledge of anatomical structure, the bust of Dalou is not less remarkable as an intimate and penetrating study of character in which Rodin has recorded the combative energy and determined will of the sculptor who was for many years his friend.



THE OLD COURTESAN

In 1890 Rodin first exhibited the bronze statuette of a seated old woman known as *La belle qui fut hœulmière*, or, as it is sometimes called in English, the Old Courtesan. *La belle hœulmière* is the subject of a poem by François Villon; an old courtesan who mourns the ruin of her once fair body. The word *hœulmière* is derived from the helmet-shaped caps worn by light women in the fifteenth century, and consequently does not justify the title of *The Old Helmet-maker* sometimes incorrectly given to this dramatic little figure. Rodin has here expressed the tragedy of old age with an insight and sympathetic comprehension

which transform his realistic study into interpretative art. The bronze of *La belle hœulmière*<sup>1</sup> in the Museum's collection is an unnumbered copy made by the sculptor.

In the following year, 1891, Rodin exhibited one of his most beautiful statues of women, *The Caryatid* crouching beneath the weight of a rock which she supports on her shoulder. Executed in stone, the statue was again exhibited in 1897; the original bronze was acquired for the Luxembourg Museum. Among the most interesting of the Ryan sculptures is the original model<sup>2</sup> in baked clay for this attractive figure. In this sketch the Caryatid supports a vase instead of a stone, but otherwise the figure is the same. The loveliness of the full rounded forms, the exquisite beauty of the pose, the delicacy with which the mood of pensive sadness is suggested constitute an achievement in its way as great as the pitiless realism of *The Old Courtesan*. It is by such contrasts as these that one realizes the diversity of Rodin's technical procedure and the rich variety of his emotional themes.

Prominent among the recent accessions is the portrait bust<sup>3</sup> in bronze of the famous painter, Pierre Puvis de Chavannes, which was first shown in plaster at the Salon of the Champs de Mars in 1891 and in the following year, exhibited in marble. A bronze reproduction was bought by the State a few years later for the Luxembourg; the original marble is now at Amiens. Like the bust of Dalou, that of Puvis de Chavannes is primarily a study of character, a most impressive chapter of biography.

To the year 1893 may be approximately assigned the exquisite little sketch model<sup>4</sup> purchased by the Museum, of a Triton and Nereid, a study in baked clay for a group exhibited in plaster some fifteen or twenty years ago. The sensuous beauty of the nereid, wistful and lovely, contrasts ef-

<sup>1</sup> Bronze statuette. H. 19½ in. Thomas F. Ryan Gift, 1912.

<sup>2</sup> Statuette, baked clay. H. 16 in. Thomas F. Ryan Gift, 1912.

<sup>3</sup> Bronze bust. H. 20 in. Thomas F. Ryan Gift, 1912.

<sup>4</sup> Study in baked clay. H. 16 in. Rogers Fund, 1912.



MADAME X



THE TEMPEST



JULES DALOU



PUVIS DE CHAVANNES

fectively with the impetuous ardor of the sea-god who presses his lips to her in an eager embrace. In these enlaced figures Rodin has personified desire with the mythopoeic sincerity of a Greek bard.

Not less important is the other purchase made by the Museum, the study head<sup>1</sup> for the statue of Balzac, commissioned by La Société des Gens de Lettres in 1891 and finally exhibited in plaster at the Salon



THE CARYATID

of 1898. It is hardly necessary to recall here the storm of derision and abuse which the exhibition of this monument aroused. Whether or not one admires Rodin's "colossal menhir," one is compelled to admit its importance in the history of art. In its reaction from academic puerility, modern sculpture has produced perhaps no more widely significant monument than this statue of Balzac. The absurd charge of technical incompetence brought against Rodin by those who did not understand his purposeful simplification of form, on the one hand, and exaggeration on the other, intended to heighten the expression of character, is disproved by the

<sup>1</sup>Study in baked clay. H. 9½ in. Rogers Fund, 1912.

evidence of Rodin's preparatory studies. The clay model acquired by the Museum is a case in point. The rounded, thick-set head, with the smoldering eyes and the lips parted as if in eager speech, has the startling reality of certain Roman portrait busts in terra-cotta, or to choose a more modern comparison, of such busts as the Voltaire and Rousseau by Houdon.

The Tempest<sup>2</sup> is a repetition in marble of a bronze first exhibited in 1902. It represents in high relief the head and shoulders of a shrieking woman with streaming hair and staring eyes who seems to burst forth from the marble, the very personification of fury and storm. In this, as in the two marble sculptures following, Rodin displays the most exquisite perception of differences in surface texture.

The portrait bust of Madame X.,<sup>3</sup> made in 1907, has the charm and distinction of Rodin's masterpiece of feminine portraiture in the Luxembourg, the well-known bust of Madame Morla Vicuña. The type is different, less seductive in physical beauty, but aristocratic, sensitive, and subtly refined. Here, as in the Luxembourg bust, "there is warmth, as well as life, and an atmosphere of enchantment round it, as though the atoms of the marble had grown by self-readjustment into the grace of throbbing flesh."<sup>4</sup>

The Bather,<sup>5</sup> completed shortly before its purchase in 1910, is an important example of Rodin's recent work. The statue represents a nude girl seated and bending over as she plays with the sand of a beach, idly drawing the back of her hand along the pitted shore. There is little of the ideal type of feminine beauty in this sullen girl with the heavy ankles and the lovely arms, but on the other hand there is the sincere expression of emotion in the presence of nature, not the clear radiant gladness of the Greek in his recognition of kinship with primeval things,

<sup>1</sup>Marble relief. H. 13½ in. Thomas F. Ryan Gift, 1912.

<sup>2</sup>Marble bust, H. 19½ in. Thomas F. Ryan Gift, 1912.

<sup>3</sup>F. Lawton: *The Life and Work of Auguste Rodin*, 1907, p. 85.

<sup>4</sup>Marble statue. H. 23½ in. Thomas F. Ryan Gift, 1912.



THE BATHER

but one a little wan, tinged with the high-wrought sensibility of our modern temper, attuned to sorrow and sceptical of joy.

The eighteen plaster casts made for the Museum from Rodin's clay studies and given by the sculptor are exhibited in two cases at the west end of the gallery. Many of these little models are studies of arms, legs, and hands; note in particular the dramatic effectiveness of two miniature



STUDY HEAD  
FOR THE STATUE OF BALZAC

hands with tensely clutching fingers.<sup>1</sup> Besides these, there are several figure studies. One<sup>2</sup> represents a young woman standing with her right arm extended, her head turned to look over her left shoulder. A second<sup>3</sup> is the study of an old woman with folded arms, recalling the grim realism of *La belle hœaulmière*. In a third,<sup>4</sup> a young woman is kneeling, bending forward with a lovely droop to her head in a posture of repose. Two other figures, a few inches only in height, are studies<sup>5</sup> in rhythmic

<sup>1</sup>Plaster studies. H. 2½ in. and 2 in. Gift of the Sculptor, 1912.

<sup>2</sup>Plaster study. H. 12½ in. Gift of the Sculptor, 1912.

<sup>3</sup>Plaster study. H. 12½ in. Gift of the Sculptor, 1912.

<sup>4</sup>Plaster study. H. 8½ in. Gift of the Sculptor, 1912.

<sup>5</sup>Plaster studies. H. 5½ and 4½ in. Gift of the Sculptor, 1912.

composition, modeled rapidly in the hand as a painter might improvise in his note book. A small head<sup>1</sup> of a woman is distinguished by an archaic directness of expression. One of the most interesting of these models is the life-size head<sup>2</sup> of a young woman, modeled with an admirable feeling for structure, and, particularly in such a passage as the delicate, mobile mouth, with the most sensitive fineness. It would appear to be a preparatory study for the portrait head in silver of Madame R., exhibited in 1890. With these casts there is included a study<sup>3</sup> in baked clay of a female torso. This is evidently a sketch for the reclining tomb figure of which a more advanced plaster model is reproduced by Mlle. Judith Cladel in her book on Rodin (opposite page 79).

The importance of Rodin's gift of casts made from his original studies has already been indicated. In this connection, however, it may be interesting to quote the following passage from the book on Rodin by Camille Mauclair (page 109): "It is chiefly at Meudon that he (Rodin) prepares his rough drafts; the lines of his compositions; and in order to see an effect he will often hastily put together with clay some of the plaster limbs that he keeps in a number of glass cases—quite an anatomical museum in fact, filling a whole story and containing hundreds of pieces and of attitudes piled together."

A brief description of the eight sculptures previously acquired by the Museum will conclude this review of the recent accessions. The earliest of these in point of style is the bronze replica of the *Age of Brass*, given in 1907 by Mrs. John W. Simpson. This statue is also known as *The Awakening of Humanity* or *L'Homme qui s'éveille à la nature*, under which title it was first exhibited in plaster by Rodin at the Salon of 1877 where it met with the strange reception recorded in the article reprinted from the *Edinburgh Review*. The statue was again exhibited, this time

<sup>1</sup>Plaster study. H. 4 in. Gift of the Sculptor, 1912.

<sup>2</sup>Plaster study. H. 10½ in. Gift of the Sculptor, 1912.

<sup>3</sup>Study, baked clay. L. 12½ in. Gift of the Sculptor, 1912.





TRITON AND NEREID

in bronze, at the Salon of 1880 and was acquired by the State for the Luxembourg. The accusation that this statue was cast from life is eloquent testimony to Rodin's knowledge of anatomy and technical competence. But other qualities as well distinguished this early masterpiece, and in the expression of movement and in the in-



STUDY FOR A HEAD,  
PRESUMABLY MADAME R.

sistence that form should have intellectual meaning, there is indicated the line along which Rodin's art was to develop.

In 1879 Rodin was at work upon the statue of Saint John the Baptist, the bronze figure now in the Luxembourg. He was able, however, to finish only the head in time for the Salon of that year, and this was exhibited in bronzed plaster. A replica in bronze was given to the Museum in 1893 by Mr. George A. Lucas. The entire figure of the Baptist was exhibited in bronze at the Salon of 1881, and by its extreme and, at that time, revolutionary realism again aroused a storm of opposi-

tion. Rodin's model was an Italian peasant who had never posed before and "was quite unacquainted with the various noble gestures imposed by academic stylists." When he first came to pose, he was told merely to raise his arm and commence to walk. "The simplicity of the procedure comes out strikingly in the statue. So spontaneous is the gesture, and so accurately has the position of the body between two seconds of movement been marked and caught, that it creates an illusion of motion."<sup>1</sup> Not less convincing is the religious fervor which irradiates the gaunt face of the Preacher in the Wilderness.

Among Rodin's smaller works, perhaps none has enjoyed a greater popularity than the bronze statuette, first exhibited in 1890, of Brother and Sister, a nude girl seated and holding on her knee a restless little boy. A bronze replica of this charming group, which exists in several copies both in marble and bronze, was purchased by the Museum in 1908.

In 1910 the Museum received as a gift from Mr. Ryan, in memory of William M. Laffan, the marble group of Pygmalion and Galatea; and a few months later, from the same donor, two marble groups, Orpheus and Eurydice, and Cupid and Psyche, formerly in the Charles T. Yerkes Collection. On the authority of a letter from Rodin, dated July 23, 1894, it is stated in the catalogue of the Yerkes Collection that these two statues were the first original works by Rodin acquired in this country. The Pygmalion and Galatea is signed and dated 1893. The other two given by Mr. Ryan are signed but not dated. The Orpheus and Eurydice, however, would appear to have been executed at approximately the same period as the Cupid and Psyche. In these three sculptures Rodin has chosen subjects from classical mythology, interpreting in his own way the familiar fables of Cupid and frail Psyche, of Pygmalion's love for the statue he had fashioned, and of the great love of Orpheus for Eurydice his wife. With a proper abhorrence of illustration pursued for its own end, Rodin has transmuted

<sup>1</sup>F. Lawton, p. 51.



STUDY FOR A FIGURE



STUDY FOR A FIGURE



STUDY FOR A HAND

## THE METROPOLITAN MUSEUM OF ART

these fables into emotional themes. In one, it is the cruelty of love; in another, the struggle between love and desire; in a third, the active power of love.

With the same originality of conception, Rodin has figured the creation of Adam and Eve as a colossal hand holding in its palm the embracing bodies of a man and woman emerging from the clay that had served to make them. The Hand of God, as this statue is called, was exhibited in 1902 in both marble and bronze. An example in marble is owned by a private collector in Paris, and the bronze version in the Luxembourg is well known. The marble in the Museum's collection was presented in 1908 by Mr. Edward D. Adams.

The plaster cast of *The Thinker*, the

gift of the Commissioners of the French Government to the Louisiana Purchase Exposition in 1905, has already been mentioned in connection with the bronze statuette among the recent accessions. There only remain to be noted the seven drawings in pencil, ink, and color, purchased by the Museum in 1910. Executed with an extreme simplicity of means, they record the fugitive charm of a gesture or of an attitude with surprising completeness. In some of the drawings, color is used symbolically to accentuate the sculptor's meaning; in others, with a little pencil dust Rodin has given to a figure the solidity of marble. These drawings are not the least witness to Rodin's genius.

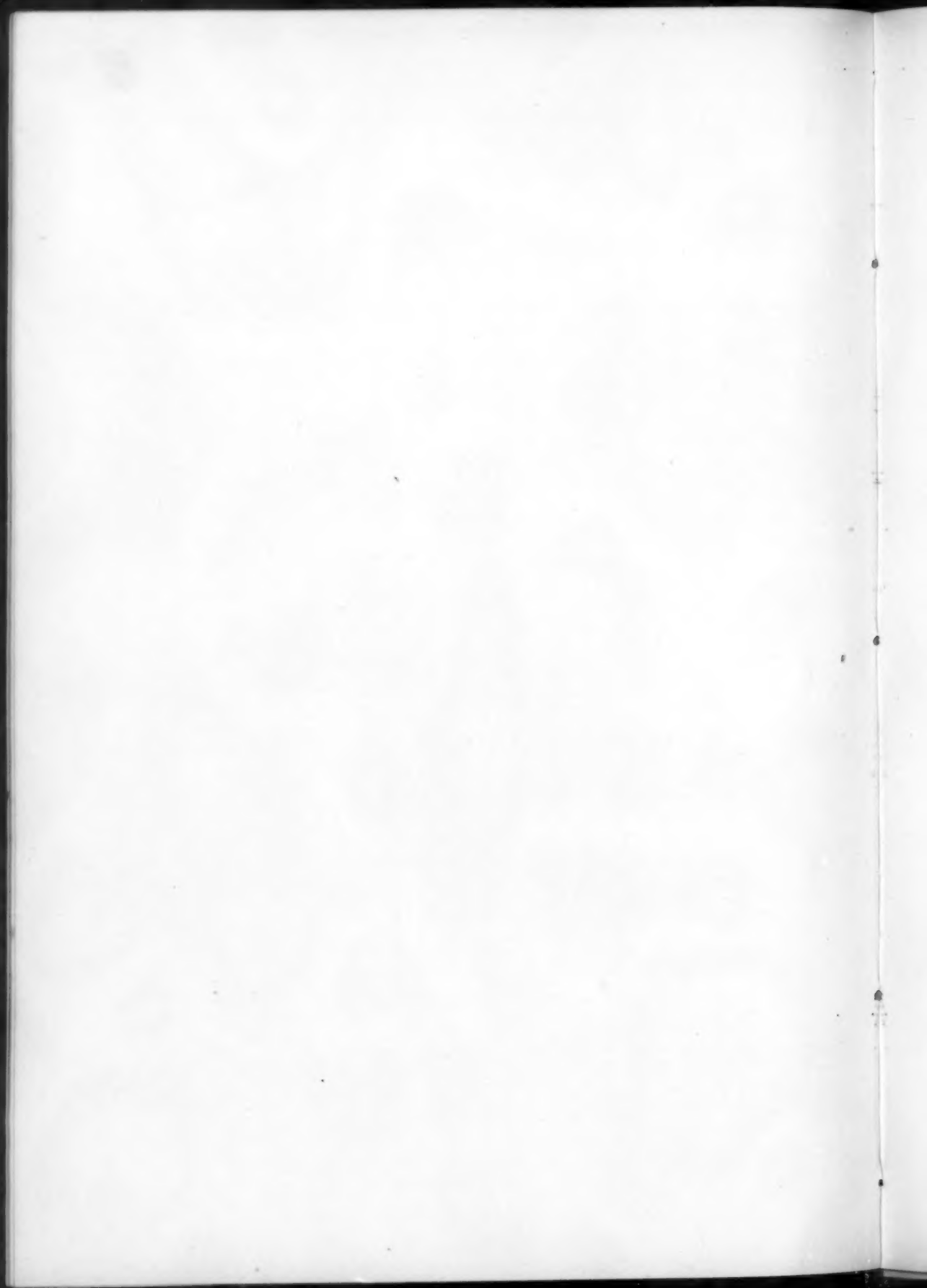
JOSEPH BRECK.



THE THINKER

AUGUSTE RODIN  
AND  
HIS FRENCH CRITICS





## AUGUSTE RODIN AND HIS FRENCH CRITICS

EXTRACTS FROM AN ARTICLE IN THE EDINBURGH REVIEW  
OF JANUARY, 1912

FEW artists during the last forty years have been subjected to more extreme contrasts of opinion among critics than Auguste Rodin. In fact, it is difficult to find among the many articles and books written upon this great modern sculptor and his works, any *via media* between excessive abuse and equally excessive admiration; anything worthy of the name of sober criticism, in which the scales of justice are fairly and honestly balanced.

It has however been interesting to watch the steady growth of appreciation of Rodin's work in France since 1889 among the most enlightened members of the official art world; even some of those who were not at first ready to accept him and his methods without demur. The day of what one may indeed term ruthless abuse is now over; and without going to the extreme lengths of certain English as well as foreign writers, it is safe to say that Auguste Rodin — 'the Walt Whitman of 'modern sculpture' — has by sheer force of genius so imposed himself on the world at large, that he is frankly acknowledged as the most powerful of living sculptors.

Among the general public one has only to mention Rodin's works to discover that they are either intensely admired or as intensely disliked. As a distinguished French authority said in our presence a few weeks ago, 'Rodin is detested or worshipped.'

Auguste Rodin is far too strong, too *primesautier*, to please those who merely take pleasure in accepted rules of academic art; who resent, because they fear, profound emotion whether it is found in plastic art or in literature. They do not wish to be shaken out of the vain belief that statues and pictures are meant solely

to please the eye by a prettiness which makes no demand on the intelligence. And they shrink in angry disgust from what is strong, original, and living, from that which sounds the depths and rises to the heights, because it disturbs their self-complacent comfort, and forces them to feel vaguely that there may be more in it than they can understand or wish to understand. Whilst among those who are capable of judging works of art with intelligence and knowledge, we further discover that this vehement dissension between those who worship and those who detest is grounded upon an old feud which will last, one imagines, as long as art lasts — namely, the dislike on one hand, or admiration on the other, of academic as against independent art — the belief in those who submit with docility to the received formulas of the schools, and the fear of those who, feeling that they are strong enough to work out their own salvation, dare to stand alone and be themselves. That these latter suffer for their temerity is a natural sequence to their revolt against received canons, cramping authority, and tradition. The talented, well-behaved pupils who follow the lines laid down for them find that these lines lead to pleasant places, to 'Prix de Rome, bourses, mentions honorables, commandes de l'État,' to praise and popularity; and they are too often content with such good things, which are, indeed, by no means to be despised. Whilst the independent artist may for years struggle against poverty, misrepresentation, malicious and unjust criticism, until the world one day wakes up to the fact that the man it has despised, neglected and thwarted is indeed a great artist, who by sheer genius and patient determination has at last won his way, emerged from the

crowd of his contemporaries, and now stands a head and shoulders above them.

We need only look back on the history of art for the last hundred, nay, even the last fifty years, to see case after case of these early struggles among French artists, whether painters or sculptors. And among these Auguste Rodin is one of the most striking examples. But he is in goodly company. For the greatest of French sculptors, since the deadening blight of pseudo-classic, academic art fell upon France, have always been those who have dared to be true to themselves and to French ideals, rather than to Italian influence. And in any consideration of Auguste Rodin and his work, it is of the first importance that we should never lose sight of the fact, so often forgotten, that he is essentially a French sculptor, a legitimate and worthy descendant of that long line of artists who have been the glory of their native land, from the nameless genius to whose chisel we owe that enchanting woman's head on the central doorway at Rheims, to Rude's *'Départ'* and Carpeaux's *'Danse.'*

One of the most persistent criticisms brought against Rodin's work by artists, critics, and the general public has been, and still is, that he has 'introduced' a new and illegitimate sense of movement and action into statuary, instead of that immobility, that death-like repose, which they seem to consider an essential attribute of the highest attainment in sculpture. They resent the fact that his statues are living human beings, not dead carven images—human beings whose physical action displays the result of some strong, even at times violent, impulse of the mind or the senses. For instance, the outcry was loud and fierce and is not yet wholly stilled, when Rodin exhibited his *'St. Jean Baptiste'* in 1880, because he had represented him in the act of walking. Why not, we ask? Did the great ascetic, the great forerunner, sit still on a rock, staff in hand and forefinger uplifted in admonition, waiting for the world to come and listen to his message? Did he not wander to and fro, 'the voice of one crying in the wilderness' to the children of

men, 'Repent ye, for the kingdom of heaven is at hand'? Which gives the truer idea of the Baptist and his mission—the old view, so commonly accepted in painting and sculpture, or this strange, spare, wild man from the desert, with a touch of the 'illuminé' about him, moving slowly forward with half-open mouth, prescient of his divine mission and of his own coming fate?

But we may well ask in all seriousness whether action, or what we may rather call life, is after all an innovation in sculpture? Surely not. Setting aside some of the great examples of the antique which are undoubtedly as full of movement as Rodin's work—the Elgin Marbles for instance, the immortal *'Sword-grinder,'* the *'Discobolus,'* the *'Victoire de Samothrace,'* as with a rush she alights triumphant on her ship's prow—a moment's reflection shows that Rodin, who, as we have pointed out, is an essentially French sculptor, is but carrying on the traditions of the greatest French sculptors of the past. All through that long and famous line of artists we find that those whose names will live rejoice in depicting action as the evidence and result of the character, the passions, the emotions, the aspirations of the human being.

We need only look at the lovely, despairing little figure of *'Fortune'* below Admiral Chabot's fine statue in the Louvre flung at full length beside her broken wheel—a figure which one must believe came from none other than the matchless chisel of Jean Goujon—to see how closely she is related to Rodin's exquisite *'Danaïd'* quivering with sobs of hopeless despair. Whilst the intensely realist and pathetic outspread hands of Germain Pilon's *'Henri II'* in St. Denis remind us instantly of Rodin's singular preoccupation with hands, using them with rare skill to express by their action some inner meaning, some impulse of the human being; as, for instance, the reverent, almost awe-struck tenderness of the man's hands in *'Le Baiser'*—a triumph in themselves of the sculptor's insight and poetic thought. Movement we find again in Pierre Bontemps' superb bas-reliefs on the stylobate of François

Premier's tomb in St. Denis, while French sculpture becomes yet more realist and full of action in the hands of Pujet the Marseillais. The robust and fearless Lyonnais, Coysevox, in his magnificent decorative sculpture at Versailles is surely another ancestor of Rodin, not only in sculpture but in spirit. For if Colbert, Le Brun, and Mansart made his fortune, he was great artist enough to be able, when needful, to break free from that worship of rigid, official, pseudo-classicism of which they were the high priests.

When the 'Grand Siècle' ended, and France, kept for sixty years within the paralysing bonds of officialism, cried aloud for light, for life, for amusement, even then we find amidst the graceful charm of her art, men who dared to be true to their own nobler instincts, and ready to show by their works that life was something more than a pretty pastime. And it is of deep interest and significance that Rodin himself cherishes an ardent enthusiasm for eighteenth-century art as rendered by the enchanting Watteau.

Besides Coustou's restive, plunging 'Chevaux de Marly,' Robert Le Lorrain in his 'Chevaux du Soleil à l'Abreuvoir' on the Hôtel de Rohan, a work of remarkable verve and vigour, displayed a novel sentiment full of free, spirited and living execution quite outside the pseudo-classic lines. Pigalle, too, who at eight years old was Le Lorrain's pupil, was no slave to official art though he worked in Rome; for the piece he brought back from the Villa Médicis was the vigorous 'Mercure at-tachant ses Talonnières.' While in the extraordinary 'Voltaire nu' of the Institute and the fine nude figure of 'Commerce' at the base of the Louis XV. monument at Rheims—a countryman, gravely contemplative, sitting on a sack of corn, the wolf and lamb lying together at his feet—we easily recognize a close relationship with much of Rodin's work. Still closer is this affinity, given the difference of period, in Houdon's famous 'Voltaire assis' of the Comédie Française, and in his busts, a series of human documents which alone would make his name immortal.

The decadence of French sculpture during the Empire and the early part of the nineteenth century was not due to any lack of training or opportunity, but to the chilling of the national genius, naturally warm, generous and fearless, by the dominating pedagogy of Louis David's false ideal of classic beauty, aided and abetted by the seductive Canova's Italian influence. We have but to glance at early nineteenth-century sculpture in the Louvre to recognise the results of these influences on every side. Some artists show much grace. All show singular facility. Here and there, face to face with a human subject, we get a certain amount of life. But for the most part, if not frigidly classic, all is utterly unconvincing, correct and elegant to the point of exasperation.

But help was at hand.

The same regeneration which Géricault, Delacroix and the landscape painters wrought in painting, was brought about in sculpture by three great artists, David d'Angers, Rude and Barye. The desires, the ambitions, the questionings and searchings for a nobler, more true and living art, which were at once the glory and the torment of the leaders of Romanticism in letters and painting, haunted these three great sculptors likewise—the first two brought up in the strictest sect of artistic Pharisees—for both came under Louis David's personal influence. Out of the heart, therefore, of the classic school came these pioneers, who swept away the deadening, cramping formulas of a false classic ideal by their profound respect for the higher ideals of pure Greek art, and brought life, truth, imagination and patriotism to the renaissance of French sculpture. By them the barriers were overthrown which had so long imprisoned their native art. The way was opened once for all for original thought and individual effort. And although rewards and encouragement are still the attribute of the Institute and the State, even they no longer refuse to recognise new talent, though that talent may have sprung into being outside the walls of the École.

With Barye we come into actual contact with Auguste Rodin; for as a boy of

fourteen, while attending a school of art in the rue de la Médecine where he learnt the elements of drawing and modelling, he went twice a week to Barye's classes in the Jardin des Plantes.

But though Barye — the sculptor *par excellence* of movement, lithe, swift, fierce and beautiful, in his tigers and panthers, his alligators and writhing serpents — was for a time the lad's class-master, his influence on Rodin was slight compared with that of the forceful Burgundian, Rude. The sympathies between Rodin and the great master of the adorable 'Petit Pêcheur,' the 'Cavaignac,' the 'Monge,' are great. And especially do we find them in works so replete with life and action as 'Le Départ,' in which one almost hears the voice of Liberty shouting 'Aux Armes! citoyens!' or in the 'Ney' roaring 'En Avant!' to his men, as he brandishes the sword he has at that very moment drawn from its scabbard. M. Rodin considers this statue an extremely interesting example of the progression of dramatic movement, in which one may perceive the actual passage from one pose to another.

With such a line of French forerunners it is easy to see that the accusations of his opponents and the acclamations of his blind admirers, who both, for totally different reasons, declare that Rodin is an 'innovator,' who has 'introduced' movement into statuary, fall to the ground as not only false but absurd. For we may look and look almost in vain to find in any of his works more violent action than in Rude's 'Départ,' or more vigorous and lifelike motion than in Carpeaux's 'Danse.'

This however, though the chief and most persistent, is by no means the only criticism brought against him by his detractors, as may be seen if we follow his career.

To quote M. Maclair's interesting book, 'Auguste Rodin was born in Paris, in the Val de Grâce quarter, on the 14th of November 1840, of a family of humble employés. The child at first attended a day-school in the rue Saint-Jacques, then went to a boarding-school at Beauvais, kept by his uncle. At fourteen he returned to Paris and entered the school of

'art in the rue de la Médecine.\*' In this little school he learned the elements of drawing and modelling, and, as already mentioned, he attended Barye's classes twice a week in the Jardin des Plantes. His life from fourteen to seventeen was a strenuous one. At 6 A.M. he was drawing the animals, then copying anatomical studies in the Museum. After his classes 'he would lunch on a bit of bread and some chocolate and hasten to the Louvre, and in the evening he would go to draw and study at the Gobelins.' But it was also necessary to earn something towards his living. He therefore worked for a decorative sculptor. And here, as he himself says, he came to understand the 'science du modelé' which one of his companions, Constant, revealed to him.

Gaining a scanty living by his daily labour in the decorator's atelier, Rodin lived on, working ceaselessly meanwhile at sculpture of his own, till he was twenty-four, when he entered the studio of Carrier-Belleuse as assistant and pupil, where he remained for six years. It was in the same year, 1864, that his first exhibit, 'L'homme au nez cassé,' was refused at the Salon. Three times he endeavoured to enter the École des Beaux Arts — for he was fully alive to the admirable teaching and the many advantages he would have received there — and three times he was refused admission. Disgusted by the third refusal, his natural independence of character made him determine to renounce all further endeavours and to work out a career for himself. He therefore took a commission in Brussels which Carrier-Belleuse, then at the height of his success, did not care to accept; and in 1870 he went to the Belgium capital, where he spent seven years, working first with Van Rasbourg on the pediment of the Bourse, on Caryatids of a house in the Boulevard d'Anspach, and other such works. And while here he and M. Alphonse Legros, who has remained his closest friend ever since, took drawing lessons from Lecoq de Boisbaudran.

But of far greater import to his career was an overwhelming influence he encountered in Belgium — an influence which

\* 'Auguste Rodin,' by Camille Maclair, p. 1.



all must experience in greater or less degree when they find themselves in those old Flemish cities, with their treasures of art. For here Rodin 'gained a thorough knowledge of the Flemish Primitives, and of the Gothic masters, who were so strongly 'to influence him.'\*

Those seven long years of patient, unrecognised work, of deep, quiet study and reflection, were a time of probation which formed the master's talent — 'a sort of 'spiritual retreat.' His great individuality had been gradually ripening in poverty, in silence, in ceaseless, strenuous work, not only in his own art but in self-cultivation. And from this he emerged in the fulness of his strength. In 1876 one of his most penetrating works, now in the Luxembourg, 'L'homme au nez cassé,' the bust which in 1864 had been refused as something too repulsive to be permitted to shock the delicate susceptibilities of the public, was sent to the Salon in bronze, and grudgingly accepted. One can only suppose that in 1876 the public had grown less sensitive.

Encouraged by this first success, Rodin sent his statue 'L'Age d'Airain' to the Salon of 1877. The jury accepted it; and M. Turquet, then Secretary of Fine Arts, bought it for the State. To many of us this is the noblest of all Rodin's works. Here is the primitive man just awaking out of the condition of a perfect and beautiful but unthinking animal, to the life of the mind and the soul. The head thrown back, with nearly closed eyes and slightly open mouth, the tense muscles, the hands — those wonderful clenched hands that are a tragic poem in themselves — all betray the intensity of effort to understand what it can mean, this world in which he finds himself — all the wonder, the mystery, the terror of life gradually dawning upon him.

But so perfect was the modelling of the statue that the Inspectors of Fine Arts repudiated the purchase, declaring that this almost unknown sculptor, Auguste Rodin, must have taken a cast from life — one of the most malicious and injurious accusations that can be brought against any artist. In vain did Rodin protest. His

\* Maclair, p. 6.

model had been a Belgian soldier, of whom he sent photographs to the jury. But they 'did not even open the packet, and persisted in their accusations.'\* Discouraged, though strong in his innocence, Rodin remained silent, when a mere chance saved him. He had to live, and was working as an assistant to Boucher, the author of 'Les 'Courreurs' and 'Le Repos,' when Boucher happened to see him execute a group of children for one of his own compositions in a few hours. And this was done with such amazing facility and rapidity, that the astonished sculptor went instantly to his friends and told them that any man who could do this could very certainly produce 'L'Age d'Airain.' Chapu, Thomas, Falguière, Delaplanche, Chaplain, and Rodin's old employer Carrier-Belleuse, loyally insisted with the authorities, and Rodin's cause was won. For Turquet was now free to act in support of Rodin, for whom he had conceived a sincere friendship, and thereby endeavour to efface the unjust and damaging accusation brought against the 'Age of Brass.'

The year 1880 must be regarded as the final point of emergence of the sculptor we know now. In this year he sent in a fine design to the competition for the 'Monument de la Défense Nationale': but it was not accepted, as the powers that were at that moment considered it too dangerously vigorous, an eternal menace to the possible peace of nations. Rodin's much-discussed 'St. Jean Baptiste' was however accepted by the jury of the Salon and bought by M. Turquet for the State. And he now gave Rodin an important commission — a great gateway for the Trocadéro. This was the famous 'Gate of Hell,' on which Rodin has been lavishing ideas and work ever since. It is not finished. Will it ever be? Who knows?

The 'Gate of Hell' was intended originally to be a door in high relief, with frieze, tympanum and wide lateral capitals, after the manner of the gates of the Baptistery at Florence; and on the door and the uprights were groups of small figures, mainly taken, at first, from Dante. The three tragic Shades crowned the highest

\* Maclair, p. 7.

plane, while below the fateful three sat the 'Penseur,' meditating on the endless confused drama of love, sorrow, passion, and distress of human life. But Rodin in the course of the last twenty years and more has used the great doors for what he has smilingly called his 'Noah's Ark' — a sort of amazing playground, in fact, in which to sketch out his superabundant ideas. Here, while he breaks out one group to form the basis of a single work, often on a much larger scale — such as 'Le Baiser,' which has developed out of a small group of 'Paolo et Francesca,' or the 'Ugolino,' and many more — he replaces it by some fresh group of little figures just improvised, that seems to correspond with the general idea of the whole. It was not until 1886 that his first drawings for the 'Gate of Hell' were exhibited. Among the detached groups of the uprights and the doors, besides the 'Paolo et Francesca' and the 'Ugolino,' were centaurs, fauns, and 'abstract personifications of vices,' and in all we perceive that his desire at that period seems to be to demonstrate by intensity of movement and attitude a sense of drama in his art which should break down the cold, false, 'neo-Greek nobility,' which too often merely meant a frigid immobility which the taste of the day considered the highest art.

From 1880 we see that two distinct camps were formed, for and against the great sculptor. Though Rodin's relations with the official world were still somewhat strained, his position now was that 'of an exceptional artist, celebrated but envied, isolated and challenged,' yet at the same time warmly upheld by a strong minority who had fully recognised his genius and power; while each year his exhibits in the Salon were keenly discussed, bitterly criticised, and as vehemently applauded.

In 1883, after Victor Hugo's death, Rodin received a commission from the Government for the poet's monument.

The scheme for the monument was modified many times before it was completed and placed, in July, 1909, in the garden of the Palais Royal — a most unfortunate and incongruous position, it would seem. The

idea is that the poet, nude and half-draped, sits on a rock at the edge of the sea, and with his outstretched left arm he silences the waves and the Nereids, while he listens to the Muse of his Inner Voice. Without doubt the figure is a very noble and impressive one; but the fact that the outstretched left hand has to be supported on an upright bar of stone certainly detracts greatly from the dignity of the statue. One can but hope that, as in one of the earlier schemes, the projected Nereids and the Muses of the Inner Voice and of Anger may some day be added.

The majestic bust of 'Victor Hugo' was exhibited in 1885. But already that series of portraits which form so remarkable a portion of Rodin's work had begun in 1882 with a bust of his old friend 'Legros.' And this aroused sincere enthusiasm in England, where from the first Rodin has been thoroughly appreciated. That of 'J. P. Laurens' was exhibited in the same year. 'Dalou,' perhaps one of the finest, followed in 1884. And in 1885, the same year as the 'Victor Hugo' bust, Rodin exhibited that of 'M. Antonin Proust,' then Director of Fine Arts.

Any list of these great human documents would be far too long to give here. But some of the finest have fortunately been acquired for the Luxembourg by its enlightened Directeur — among them one of Rodin's most beautiful works, the portrait of 'Mme. V.' It is difficult to realise that the firm white flesh is not warm with life, that the eyes, half-veiled by drooping eyelids, are not dreaming of some tender, far-away memory, which must soon bring a sigh from the lovely mouth. Though Rodin's touch is strong, rugged, even *trop heurtée* in some of his portraits, such as 'Puvis de Chavannes,' 'Dalou,' 'Falguère' and others, in the savage energy of 'Balzac's' head, or in such a bust as the 'Douléur' of the Luxembourg — the head thrown back, the eyes closed, the nostrils compressed, and the cheeks drawn in with anguish of grief — yet no one knows better how to caress the marble of delicate flesh, as in this portrait, in the 'Minerva' of Lyons, and in many others. And all his portraits of men, though strong and dig-

nified, are by no means rugged and tormented, as may be seen in the majestic 'Victor Hugo,' the 'Henri Rochefort,' 'Mr. George Wyndham,' and the unnamed 'Portrait d'Homme,' gathered together in interesting contrast in the Luxembourg. The collection of Rodin's works at this moment in that delightful museum may indeed be described as an epitome of his art. For besides the busts already mentioned, we may learn how many-sided is this great artist when we compare the three earliest of his works, 'L'Homme au nez cassé,' the noble 'Age d'Airain,' and the much-discussed 'St. Jean Baptiste,' with the perfect and tender beauty of 'Le Baiser' and the 'Danaïde.' Or the grave charm of 'La Pensée,' with the tragic realism of that wonderful little bronze, 'La Vieille Heaulmière,' in which the psychologic idea of decrepitude is even more present than in the words of Villon's poem, which was the text on which the terrible little statue was founded.

At a joint exhibition in 1889 at the Georges Petit galleries of Rodin's and Claude Monet's works — a rare combination of artists of the chisel and the brush, which created a profound sensation — the great group of the 'Bourgeois de Calais' was seen complete for the first time in plaster. It was finished in 1892 and set up in 1895. Of this group, or rather procession of half-starved, half-naked, voluntary martyrs for the sake of their fellow-men, it is difficult to speak without exaggeration. Whether one has seen them in the original plaster, or as now in bronze set up (on a very hideous and incongruous base) in their own town of Calais, the impression is the same. We must feel that it is a great work, worthy to rank with the great of all time — a work to which one goes back again and again, unable to satisfy one's desire of carrying away every detail, of penetrating the inmost workings of the soul of each of those six superb figures walking forth to their fate, 'les chefs et les pieds nus, la hart au col, et les clefs du chastel et de la cité entre les mains.' For they are six real men, individual in character, individual in the manner the sacrifice affects each one of

them, but united by one idea, which transfigures them with a strange, haunting grandeur.

During the next few years, while working on the Victor Hugo monument, making studies for a monument of President Sarmiento with a fine low relief of Apollo and the Hydra on the base, Rodin finished other detached works, such as 'L'Eternel Idole' and many of the small groups in marble and bronze in which he delights. He considers that there should be no 'front view' of a statue — that one should be able, as with the ancients, to look at it from all sides. Therefore these small groups, which enable one to pass round them, to live with them in fact, are a favourite form with him, as they were with many of the eighteenth-century French sculptors. And for these his touch, so large and strong in his big works, is exquisitely delicate and caressing — 'minute' but never mannered.

We now reach a work which aroused a storm that is not yet calmed. The Société des Gens de Lettres had given Rodin a commission for a statue of 'Balzac.' In 1895 he had made studies for it in the nude, using daguerreotypes and a well-known portrait of Balzac, 'in his shirt-sleeves with one brace and folded arms,' for the head. And when the statue was first seen in the Salon of 1898, public events of burning interest were utterly forgotten for a time in the wild tempest that raged around it. The most practical criticism however was that of the Société des Gens de Lettres who, 'already irritated by Rodin's delay in finishing the statue, declared plainly 'that they refused the "Balzac"' — a distinct breach of agreement, for which Rodin might easily have made them liable at law. But he preferred the more dignified course of withdrawing his work without claiming its price or discussing the matter.

Certainly to many of us, warm and honest admirers of the sculptor, our impression when we first saw the 'Balzac' in the Salon was extremely unpleasant. It was that of some formless monster risen in graveclothes from the tomb — the head alone was alive. One already knew that, as Lamartine said, 'His was the counte-

'nance of an element, with a torso that was 'joined to the head by an enormous neck, 'short legs, and short arms.' One already knew that Balzac did work in a dressing-gown. But even Balzac's dressing-gown, bath-wrap, or whatever it was, cannot have been quite so formless; nor was there, one ventures to think, any necessity for this deliberate simplification, one may almost say obliteration, of all folds and lines in order to force the spectator's thought to concentrate on the magnificent head. For magnificent it truly is — thrown back, with a bitter smile on its scornful mouth, its deep-set eyes dwelling on some fresh fact or idea of the Human Comedy that passes before its mental vision.

Yet all the same the monstrous monolith exercised an irresistible fascination. It made everything else in the Salon appear weak. Men went back to it again and again; for even its bitterest adversaries had to admit its power. And if, as Mauclair says, they returned 'in order to attack 'it, they did return inevitably. Plenty of 'hostile faces were to be seen. But many 'of them showed a secret fear of being in 'the wrong. . . . This same fear might 'have been read as early as 1867 upon the 'faces of the detractors who stood in a ring 'round Manet's first works.\*

In the Paris Exhibition of 1900, Rodin's works were collected in a special pavilion at the Rond-point de l'Alma, while he also sent eight more to the gallery of

\* Mauclair, p. 52.

French sculpture in the Exhibition itself. This pavilion, containing a magnificent collection of the artist's finest work, created a profound impression in his own country and proved a great international success. His fame was now world-wide; and from that moment the master's position has been so firmly established that, as has been said, 'he now holds the rank that Puvis 'de Chavannes held in the estimation of all 'artists.'

One point, however remains to be noticed. Although, as we have endeavoured to show, Rodin is an essentially French sculptor, true to the ideals and genius of his native land and his great predecessors, and a severe critic of the methods of the neo-Greek school, his profound reverence and admiration for the antique, for pure Greek art, is unbounded. In his home at Meudon, under the peristyle of his great atelier, a much-prized collection of precious fragments of the antique testifies to his intense love for the art of Greece and Rome. And when accused of 'inventing' new methods, he replies, 'I invent nothing; I rediscover. 'I do not imitate the Greeks; I try to put 'myself in the spiritual state of men who 'have left us the antique statues. The "'École" copies their works; the thing is 'to recover their methods.\* For, as he affirms, 'Non, jamais nul artiste ne 'sur-'passera Phidias. Car le progrès existe 'dans le monde, mais non dans l'art.' †

\* Mauclair, p. 60.

† Gsell, p. 280.

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